A Typological and Iconographic Investigation of Musical Instruments in Iron Age Greece and Cyprus (11th-7th centuries BC)

Aerophones, Idiophones, Membranophones

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APPENDICES AND PLATES
Appendix I

Catalogue of Musical Instrument Representations from Greece and Cyprus in the Early Iron Age (11th-7th centuries BC)

This catalogue comprises artefacts from Greece and Cyprus decorated with musical scenes dating from 1100-600 BC. As the subject of this study is instrumental representation and performance, dance scenes without instrumental accompaniment are not included here. Each record provides a detailed description, measurements, bibliographical details and illustrations of the objects bearing musical scenes, as well as information about their find context when available. These details are important for the iconographic analysis undertaken in the main body of the thesis.

The catalogue entries are given an ascending index number. The catalogue is organised in artefact categories, each category represented in the main text by an upper case letter abbreviation:

- Painting - Vases: VP
- Pinakes: P
- Coroplastic: C
- Metalwork – Figurines: MF
- Metalwork – Votive Objects: MV
- Metalwork – Armour, Bowls, Tripods, Stands: M
- Sculpture: S
- Minor Arts - Seals: SL
- Minor Arts - Faience Figurines: F

The objects are arranged by location within each artefact category and also chronologically within each location. In the main body of the thesis, reference to a specific example from the catalogue is made by their index number (Cat.1, Cat.2 etc.). An instant review of the material under discussion is offered when instrument typology is addressed in the main text, in which case the relevant catalogue entries include artefact type abbreviation, index number, artefact entry heading, museum details and provenance (for instance: (VP) 1. Oenochoe. Tübingen Universitat Inv. No. 2657. From Athens, Dipylon). All measurements are in meters.
PAINTING: VASES (VP)

Athens

1) Oenochoe. Tübingen Universitat Inv. No. 2657. (pl. 1)
Kerameikos, Dipylon.
LG:1 (760-735 BC)
CVA Denmark 2, pls. 14-15; MusikTanz 83, no. 156, Fig.1a, pl. U1b; MiB-Griechenland 24 no. 2; Aign 89, cat.V/7 Fig.34; Workshops 83 ff., fig. 127; Deubner 1929, 197 no. 2; Tölle 11 no. 1, pl.1, 2; Rombos 352 ff, 352 ff., 497 no. 298, pl. 71a; Stringed 11, 20 fig. 7a
Ht.: 0.328

Complete, apart from fragments missing from lip. Burly Workshop. Zones of geometric patterns and spirals; hatched rope pattern at neck; one pictorial frieze at belly. Pictorial scene: A male lyre player leading the mixed dance of nine males and sixteen females (linear grouping). All figures in silhouette, with male and female attributes. Musician also has a small sword/dagger. All figures hold hands, males also have their arms raised. Inverted Vs below the hands of the females (branches?); dotted rosettes between the males. Instrument: Lyre, deep soundbox, straight arms, four strings, straight crossbar, tilted at 90 degrees (lower chest level), played with right hand placed on the strings.

2) Oenochoe. Bochum Ruhr Universitität, Antikenmuseum Inv. No. 1066. (pl. 1)
Attic, unknown provenance.
LG:lb (750-735 BC)
Rombos 344 n. 4, 375, 419 no. 56, pl. 8b, 72b; Kunisch 1984, 5 ff., Fig.1, 3
Ht.: 0.335

Complete, parts of figurative scene chipped (outer arm of lyre, upper part of left group of dancers and part of first dancer of the right group missing). Hirschfeld Painter (Rombos) or early work of Painter B of the Rattle Workshop. Zones of geometric motifs at body (chequered pattern, rosettes), pictorial frieze at neck. Pictorial scene: Two groups of four dancers holding hands, placed on each side of a central standing male lyre player (antithetic grouping). All figures in silhouette, dotted eye, broad shoulders, stem-like torso and wide hips; only musician has a short slanting stroke by the waist (male attribute). Obscure black badge on the outer arm of lyre; object or filling motif (dotted eights?) below the lyre. Filling motifs: zig-zags, dotted circles at bottom and in front of musician. Instrument: Large lyre, U-shaped, continuous and straight adjoined arms, three/four strings, bent crossbar, crosspieces, tilted at 45 degrees (chest/face level), played with right hand.

3) Skyphos. NMA Inv. No. 784. (pl. 1)
Kerameikos, Dipylon, grave VII.
LG:II (735-700 BC)
MusikTanz cat. no. 27; Aign 95, V/14 Fig. 62; Tölle 14 no. 7; Coldstream 1968, 60 no. 48; Kerameikos V:1, 177; Kerameikos VI:2, 583 no. 93; Carter 1972, 46 ff., pl. 11b, c; Borell 1978, 8 no. 24, 67 ff., pl.20; Schweitzer 1972, 55 ff.; Rombos 460 no. 202; Kourou 1985, 416, pl. 1.1; Boardman 1998, 27, 74 fig. 72
Diam. 0.125, Ht.: 0.05
Towards the dancers female sphinxes (male antithetical scene: Pictorial and friezes Intact, paint worn off at places. Athens 894 Workshop. Interior: star medallion, chequered friezes and one pictorial register.

Pictorial scene: axially arranged an enthroned figure with footstool holding a branch. Two antithetical sphinxes (male and female?) with horses’ legs. Facing the seated figure four female dancers in long dresses holding hands; the first also has a wrath (Rombos: crown). Towards the sphinxes two warriors with dipylon shields and double spears. Between warriors, a figure kneeling on a stool or bema holding a triangular harp or similar stringed instrument (Wegner: phorminx) and a branch. Filling motif: zig-zags, double axes.

Instrument: Harp, triangular shape, one branch deeper (soundbox?), five strings, held (chest/face level) and not played.

4) Skyphos. NMA Inv. No. 874. (pl. 1)

Athens, context not mentioned.

LG:IIIB (720-700 BC)

CVA Athènes 2, 9 pl. 10-11; Tölle 14 no. 8; Aign 107, pl.4, Fig. 158; Workshops 85 ff., Fig. 134; MusikTanz cat. no. 31, Fig. 2.a; Schweitzer 1971, 54 ff., pls. 66, 68; Borell 1978, 18 no. 62, pl.14; Rombos 498 no. 304, pl. 68b; Dons no. 115

Diam. 0.16; Ht.: 0.07

Complete, fragments joined together. From the Burly Workshop. Exterior: four tripods between vertical lines. Interior: Rosette medallion, zones with geometric patterns, one pictorial register.

Pictorial scene: Linear mixed dance towards four standing females with long chess-patterned skirts, one of them has both arms bent and raised. Dance figures anti-clockwise: four females holding hands, a male with sword holding an object with semi-circular in outline (tambourine? Wegner: shield [seen in side-view]; Borell, Rombos, CVA: lyre), four men and three women holding hands (two of the men have swords), a male lyre player (without sword), two females holding hands, a male with sword holding an object slightly conical in outline (tambourine or shield?). Female dancers wear tassels on the waist; lyre player has a similar motif (thick modelling) most probably representing tassels (rather than ill-shaped dagger/sword). Filling motifs: zig-zags, diamonds with crossed lines, swastika.

Instruments: Lyre, deep soundbox, short arms bent outwards, two strings, concave crossbar, tilted at 90 degrees (lower chest level), played by left and right hand (left seen slightly behind the right string). Possibly tambourine or shield beating.

5) Kantharos. Copenhagen NM 727. (pl. 2)

Kerameikos. Found with crater Copenhagen NM 726 and two gold bands.

LG:II (735-700 BC)

CVA Denmark 2, 54, pl. 73:5a-b and 74:2-6; Webster 1955, 40; Workshops 83 ff., fig. 128; Tölle 14 no. 6, 76 ff.; Coldstream 1968, 38 n. 9, 74 n. 2, 174, n. 5; Schweitzer 1971, pl. 70; Ahlberg 1987; Kerameikos VI2 (Kubler 1970), 385 no. 108; Aign 90, V/8 Fig. 55, 56; MusikTanz cat. no. 99, pl. Uvi.a-b; Rombos 356 ff., 499 no. 305;

Ht.: 0.17

Almost complete, chipped at places. Rattle Group Painter A (Coldstream, Ahlberg), Burly Workshop (Rombos). Exterior pictorial frieze with games-scenes.

Side A clockwise: standing male with sword supervising the games, two combating dipylon-shield warriors with double spears, two males boxing, a standing male lyre player facing a leaping figure (upper part missing) followed by two dancing(?) males clapping hands. Side B clockwise: A male with sword abducting a female holding branches (Ahlberg: mimetic
dance), combat between two males with swords, a lion tamer with sword performing with his head in the mouth of one of the lions (Ahlberg), a male lyre player faced by two female hydriae-balancers with branches holding hands (juxtaposition). Filling motifs: rosettes, zig-zags, dotted circles.

Instrument: Lyres with deep soundbox, infixed straight arms, four strings, slightly bent crossbar, crosspieces, tilted at 45 degrees (chest/face level), hands not shown. Hand clapping.

6) Kantharos. NMA Inv. No. 14447. (pl. 2)
Anavyssos tomb.
LG:II B (720-700 BC)
Tölle 12 no.4, pl.3; Dons 269 no.140; MiB-Griechenland 26 no.3; MusikTanz 73 cat. no. 43, pl.3a; Ahlberg 1987, 64; Rombos 524 no.368.
Ht.: 0.088

Complete, fragments joined together. Two pictorial panels at shoulders, parts of scene A missing.
Pictorial scene: A) Four male dancers in silhouette facing left, following a lyre player (linear grouping); all have spiky hair and dotted eyes. The first and the last in the line are clapping hands slightly above the level of their faces; the third in the middle performs a leap and stretches his hands above his head, possibly clapping (Ahlberg: clapping shows overlapping stages of motion). Unidentified object below the lyre. Filling motifs: rosettes, zig-zags. B) Dipylon warrior with shield double spears and sword, flanked by horses and couples of birds. Filling motifs: zig-zags, diamonds, double axes.
Instrument: Lyre, deep soundbox, continuous arms, five strings, bent crossbar, crosspieces, held upright (chest/face level), played with the right hand placed on strings. Hand clapping.

7) Pitcher. Athens BSA Inv. No. K83. (pl. 2)
Kynosarges.
LG:II B (720-700 BC)
Droop 1905-6, 81, figs. 1-2; Hahland 1954, 178, pl. 7, fig. 1; Cook 1946, 97 ff.; Coldstream 1968, 71 no. 7; MacNally 1969, 462; Tölle 99 no. 371; Ahlberg 1967, 178 Group A no. 1, fig. 1; Rombos 477 no. 248, pl. 48a; Buchholz 1987, 105 Fig. 40a.

Fragmentary, left part of the scene missing. Rattle Group, Painter B. Metope with pictorial scene at shoulder between two relief mastoi.
Pictorial scene: Male (?) rattle player in silhouette seated on hatched stool; possibly similar figure seated opposite him, now missing. Between the figures a chequerboard with a border of oblique lines (antithetic grouping). Above the chequerboard a hatched Dipylon-shield flanked by triangles (left now missing). Zig-zags overlap with one rattle and the figure's waist.
Instrument: Pair of rattles (phormiskos or pomegranate shaped).

8) Pitcher. BM Inv. No. 1916.1-8.2. (pl. 2)
Attic, unknown provenance.
LG:II B (720-700 BC)
Hahland 1954, 178, pls. 9, 10, fig. 1; Coldstream 1968, 71 no. 5; MacNally 1969, 462; Tölle 99 no. 372; Ahlberg 1967, 178 Group A no. 2, fig. 1a; Rombos 478 no. 249, pl. 50b; Buchholz 1987, 105 Fig. 40b, n. 516.
Complete, fragments joined together. Rattle Group, Painter B. Metope with figurative scene at shoulder between two relief mastoi. Two (male?) rattle players in silhouette are seated on high-backed chairs on either side of a chequerboard with border of oblique lines (antithetic grouping). Above it, two Dipylon-sheilds in outline flanking two hatched antithetic triangles (one on top of the other and upside down). Filling motifs: dotted circles.
Instrument: Pair of rattles (phormiskos or pomegranate shaped).

9) Giant Pitcher. Liverpool Museum (previously J.R. Danson Collection, Grasmere, Westmorland). (pl. 2)
Attic, unknown provenance.
LG: IIB (720-700 BC)
Boardman 1966, 4-5, pl. 4; Boardman 1980, 81 fig. 85; Ahlberg 1967, 186, fig. 4; Coldstream 1968, 72 no. 12; Rombos 478 no. 250; Buchholz 1987, 105 Fig. 40c, n. 516; Boardman 1998, 27, 40 fig. 61.1,2.
Ht.: 0.44

Complete. Rattle Group, Painter B. Metope with figurative scene at shoulder between two relief mastoi.
Pictorial scene: A male and a female rattle player in silhouette seated on hatched stools on either side of a chequerboard without border (antithetic grouping). Triple zig-zag pattern above the chequerboard. Zig-zag line below the arms of the right figure.
Instrument: Pair of rattles (phormiskos or pomegranate shaped).

10) Pitcher. Louvre CA 1940. (pl. 2)
Attic, found in Boeotia.
LG: IIB (720-700 BC)
Hahland 1954, 178, pl. 11, figs. 7-8; Webster 1955, 42 no. 31; Tölle 99 no. 374; Coldstream 1968, 71 no. 1; MacNally 1969, 462; Rombos 478 no. 251, pls. 47a, 50a; Buchholz 1987, 105 Fig. 40d, n. 516; CVA Louvre 16, pl. 24
Ht.: 0.23

Complete. Rattle Group, Painter A. Metope with rattle scene at shoulder between two relief mastoi. Pictorial scene: Two female rattle players in silhouette, seated on high-backed hatched chairs with their feet on foot-stools, placed on either side of a chequerboard. Two opposed water-birds above the chequerboard. Filling motifs: dotted lines, zig-zags. The backs of the chairs isolate the scene from two flanking panels with fully armed Dipylon warriors (double spear, sword, shield), four on the left and three on the right, facing towards the central rattle scene (antithetic grouping).
Instrument: Pair of rattles (phormiskos or pomegranate shaped).

11) Pitcher. Boston 03.777. (pl. 3)
Attic, unknown provenance.
LG: IIB (720-700 BC)
Hahland 1954, 178, pls. 9, 10, figs. 4-6; Tölle 99 no. 373; Ahlberg 1967, 178 group A no. 3, pl. Ib; Coldstream 1968, 71 no. 6; MacNally 1969, 462; Rombos 479 no. 252; Buchholz 1987, 106 no. 516.
Ht.: 0.40

Complete, paint chipped at places. Rattle Group, Painter B. Metope with rattle scene at shoulder between two relief mastoi.
Pictorial scene: Two (male?) rattle players in silhouette, seated on high-backed chairs on either side of two hatched Dipylon-shields with a zig-zag line underneath. Behind each figure an identical male rattle player next to a circle with spoke-pattern (round shield?), zig-zags underneath. Six and five similar rattle players follow on the left and right side respectively, facing towards the central scene (antithetic grouping). The backs of the chairs separate the metopes.

Instrument: Pair of rattles (phormiskos or pomegranate shaped).

12) Pitcher. Brussels Inv. No. A1941. (pl. 3)
Attic, unknown provenance.
LG: IIB (720-700 BC)
Hahland 1954, 179 no. 5, pl. 12, fig. 9; Tölle 99 no. 375; Ahlberg 1967, 178 group A no. 5, fig. 2, pl. 1d; CVA Belgique 2, III Hb, pl. I:2a, b; Rombos 480 no. 253, pl. 47g
Ht.: 0.365

Complete, fragments joined together, paint worn off. Plastic snakes on the handle. Rattle Group. Two figurative zones: frieze of kneeling goats to the right at lip, metope with rattle scene at shoulder.

Pictorial scene: Two (male?) rattle players in silhouette, seated on high-back hatched chairs with their feet on foot-stools, are placed on either side of a cauldron with bird above (antithetic grouping). Filling motifs: dotted lines, swastikas.

Instrument: Pair of rattles (phormiskos or pomegranate shaped).

13) Pitcher. NMA Inv. No. 17497. (pl. 3)
Attic, unknown provenance.
LG: IIB (720-700 BC)
CVA Athènes 2, III Hb pl. 12: 1-4; Cook 1946, 101; Hahland 1954, 179 no. 8, fig. 15; Davison 1961, 83 ff., fig. 129; Aign 92, V/11 Fig. 59; MusikTanz cat. no. 45, Fig. 1b, pl. Uit.a; MgB II.4, 28-9, fig. 5; Rombos 481 no. 256, pls. 47f, 49a; Dons 155 no. 46
Ht.: 0.33

Fragments joined together and complemented. Rattle Group, Painter A. Snake meander at neck, cursory leaf design and band of false spirals at lower part of vase. Metope with rattle scene at shoulder between two relief mastoi.

Pictorial scene: At the centre, a (male?) lyre player seated on a high stool, flanked by two rattle players seated on high-backed chairs (antithetic grouping); the right figure is smaller and also has a foot-stool. Before each rattle player, a stemmed object (kantharos?) is placed on the ground. Filling motifs; dotted rosettes and lines, zig-zags.

Instrument: Pair of rattles (phormiskos or pomegranate shaped). Lyre, U-shaped, straight arms, four strings, bent crossbar, crosspieces, held upright (chest/face level), hands not touching the strings.

14) Pitcher. NMA Inv. No. 18542. (pl. 3)
Attic, unknown provenance.
LG: IIB (720-700 BC)
Cook 1946, 97; Tölle 99 no. 376; Hahland 1954, 179 no. 5, pl. 13-4, figs. 10-10; Coldstream 1968, 71 no. 8; Ahlberg 1967; 178 group B no. 6, pl. IIa; Aign 91, V/9 Fig. 57; MusikTanz cat. no. 46, Fig. 2b, c; Rombos 480 no. 254, pls. 47b, 49b; Stringed 12, 21 fig. 8; Boardman 1998, 39 fig. 51

Rattle Group, Painter B. Metope with rattle scene at shoulder between two relief mastoi.
Pictorial scene: On the left, a rattle player and a lyre player with long hair (females?), seated on hatched stools facing each other, and between them a small table or stool with stemmed object (kantharos?). Motif repeated in mirror reverse on the right, but figures without hair (males?). Filling motifs: zig-zags, triangles, hatched rhomboids.

Instrument: Pair of rattles (phormiskos or pomegranate shaped). Lyre, U-shaped, continuous arms, two strings, straight and slightly bent crossbar, string fastener, crosspieces, held upright or slightly tilted (chest/face level). Each lyre played by the left and right arm respectively, both placed on the strings in a similar way.

15) Pitcher. *Copenhagen* Inv. No. 9367. (pl. 3)
Attic, unknown provenance.
LG: IIB (720-700 BC)
Cook 1946, 97; Tölle 99 no. 377; Hahland 1954, 179 no. 7, pls. 16-17, figs. 13-14; Coldstream 1968, 71 no. 9; Aihberg 1967; 178 group B no. 7, pl. 11b; Aign 91, V/10 Fig. 58; MusikTanz cat. no. 101; Rombos 480 no. 255; MacNally 1969, 462

Fragments joined together. Rattle Group, Painter B. Metope with rattle scene at shoulder between two relief mastoi.

Pictorial scene: On the left, a rattle player and a lyre player seated on hatched stools facing each other (juxtaposition); Between them, hatched rhomboids. Motif repeated on the right in mirror reverse, but the lyre player is replaced by a figure that is probably making a cheironomical gesture, bending and raising the left arm whilst bringing the left hand towards the thigh; it is improbable that the lyre has faded altogether. Filling motifs: hatched rhomboids between the figures.

Instrument: Pair of rattles (phormiskos or pomegranate shaped). Lyre, U-shaped, continuous arms, two strings, straight crossbar, string fastener, crosspieces, held upright (chest/face level), left hand reaching the lower part of lyre (not playing?). Cheironomy.

16) Skyphos. *NMA* Inv. No. 729. (pl. 3)
Kerameikos, Dipylon grave.
LG: IIB (720-700 BC)
Hahland 1954, 179 no. 9, pl. 18, figs. 26; Aign 94, V/12 Fig. 60; Tölle 99, 379; MusikTanz cat. no. 26; Borell 1978, 8 no. 23, pl.10; Rombos 481-2 no. 257, pls. 47c, 51a
Ht.: 0.062-3, Diam.: 0.136-144

Fragments joined together and supplemented. Rattle Group, Painter B. Glazing on the exterior; on the interior geometric medallion and friezes and a pictorial register.

Pictorial scene: frieze with twelve figures in silhouette (no attributes) facing right, seated on high-backed hatched chairs, shaking rattles (Rhombos), clashing krotala, clapping hands or beating clapping-sticks (Hahland, Wegner). Before each figure an inverted hatched triangle (linear grouping).

Instrument: Various concussion idiophones.

17) Skyphos. *BM* Inv. No. 1950.11-9.1. (pl. 3)
Attic, unknown provenance.
LG: IIB (720-700 BC)
Tölle 99, 381; Davison 1961, 62, fig. 83; Coldstream 1968, 68 no. 24; Borell 1978, 21 no. 79, pl.11; Rombos 482 no. 258, pls. 47d, 51b
Ht.: 0.061, Diam.: 0.145

Complete, fragments joined together, paint faded at places. Rattle Group,
Painter B (Borell; Davison, Coldstream: Birdseed Painter). Frieze of birds facing right on the exterior; pictorial scene on the interior.

Pictorial scene: frieze with thirteen figures in silhouette (no attributes) facing right, seated on high-backed hatched chairs, with elongated objects in their hands (idiophonic instruments; Rombos: rattles). Linear grouping.


18) Pitcher. Copenhagen Inv. No. 7307. (pl. 4)
Near Dipylon (area of the Gas Factory)
LG:II (735-700 BC)
CVA Denmark 2, IIIH, pl. 72:2; Hahland 1954, 180 no. 10; Tölle 99 no. 380; Rombos 534 no. 398, pl. 48b
Ht.; 0.433

Complete, fragments joined together. Connected with the Rattle Group. Two relief mastoi on the shoulder, a painted eye on each side of spout, pictorial register at body.

Pictorial scene: Five females in silhouette (long hair, the first one also with female attributes), seated on high-backed hatched chairs. Arms relaxed, only middle figure raises left forearm at face level (possibly cheironomy). Hands depicted with blotch-and-strokes, in one case as triangles with a hook-shaped object between the strokes (krotala?). Filling motifs: inverted latticed triangles, dotted circles at face level; triangles also below the feet.

19) High-rimmed bowl. Mt Holyoke College. (pl. 4)
Attic, unknown provenance.
LG:II (735-700 BC)
MacNally 1969, 458 ff, pl. 127; Rombos 482-3 no. 259
Ht.: 0.092; Diam.: 0.187

Complete. Rattle Group. On the exterior geometric zones and a pictorial metope on the rim.

Pictorial scene: Six rattle players in silhouette facing right, seated on high-backed hatched chairs (linear grouping).
Instrument: Pair of rattles (phormiskos or pomegranate shaped).

20) Neck amphora. Düsseldorf, private collection. (pl. 4)
Attic, unknown provenance.
LG (second half 8th century BC)
MusikTanz cat. no. 75, pl. Uv.b; Tölle 17 no. 26, pl. 8.
Ht.: 0.65

Intact. Decoration worn off at places. Plastic snakes on handles, rim and joint between neck and shoulder. Four zones of figurative decoration.


21) Fragment. NMA Inv. No. 291. (pl. 4)
Acropolis.
LG (second half 8th century BC)
MusikTanz 71 cat. no. 23, pl. Uv.c; Tölle 21 no. 51.
Fragment from shoulder or neck of vessel with partly preserved pictorial decoration in silhouette. A small naked male is stepping on a bema/raised level, clasping or clapping his hands. He is followed by a large naked male auloi player with long hair. A lyre (lyre player missing) is visible on the left. Lyre and small male are decorated with white dots. Filling motifs: zig-zags, hatched and dotted longzenes.

Instrument: Double auloi, parallel. Lyre, deep soundbox, straight arms, straight crossbar, held upright.

22) Neck fragment. Athens, Agora Museum Inv. No. P12499. (pl. 4)
Agora, Well Q 18:1.
LG:II (ca. 725 BC)
Hesperia 8, 1939, 260, figs. 16, 21; MusikTanz 70 cat. no. 9; Agora VIII 66 no. 309, Pl. 18, 43; Ahlberg 1987, 65 n. 31; Tölle 101 no. 423.
Ht.: (pres.): 0.075

Fragment from near the rim, worn off black glaze. Remaining a male figure in silhouette with triangular torso, right arm bent and placed parallel to the ground, hand carefully depicted holding a hook-shaped probably indicating krotala (Wegner; Brann, Ahlberg: snapping fingers). Left hand relaxed, elbow bent. In front, parts of another figure (possibly jumping or miming some sort of energetic movement). Above: running diamonds.

Instrument: Clapper, marked ends.

23) Hydria. Cambridge, Mus. Class. Arch. Inv. No. 345. (pl. 4)
Attic, unknown provenance.
LG:II (735-700 BC)
MusikTanz 76 cat. no. 72, Fig.1g, pl. Uii.b; Tölle 21 no. 49, pl.18; Coldstream 1968, 59 no. 31; Stringed 37, 224 n. 66; Rombos 187, 193 no. 196, Tb. 28; Sheedy 1992, 15 ff., pl. 3:1, 2
Ht.: 0.043

a) Neck: Two groups of female dancers with long hatched dresses holding hands placed antithetically on each side of a male in silhouette playing the lyre with a plektron (four strings, round soundbox, held upright). Tölle and Maas & Snyder classify it as a chelys; Sheedy as a U-shaped lyre (phorminx). Dance leaders hold branches. Filling motifs: double axes, zig-zags.
b) Belly: Two opposed lions on both sides between the handles.
Instrument: Chelys lyre, round soundbox, outstretched straight arms, four strings, straight crossbar, crosspieces, plektron, held upright (chest/face level).

24) Neck amphora. Louvre Inv. No. CA2985. (pl. 4)
Attic, unknown provenance.
EPA (700-675 BC)
Cook 1934/35, 173 ff., 205; Paquette 1984, 38-9, A1; Wegner 1949, 29, fig. 6; MusikTanz 82, cat. no. 133; Aign 98, V/18, Fig. 67; Tölle 21 no. 50; Boardman 1998, 89, 98 fig. 189; Rombos 573, Tbs. 18, 36, 55
Ht.: 0.80

a) Below the rim: Two sphinxes facing left. b) Neck, between handles: Two couples facing centre (mirror reverse) placed antithetically on each side of a standing male auloi player
facing right (antithetic grouping). Males naked, in silhouette, with long hair and beards. Females with long hair, wear dotted peplos with apoptygma, one belted and the other unbelted. Mixed chorus is holding branches. Prominent eyes with dotted pupils. Filling motifs: zig-zags, dotted anthemia. c) File of chariots; filling motifs: zig-zags, dotted anthemia.

Instrument: Double auloi, divergent, with marked ends.

25) Hydria. NMA Inv. No. 313. (pl. 4)
Attic, unknown provenance.
EPA (700-675 BC; Sheedy 1992, 15: ca. 705 BC)
Cook 1934/35, 172 ff.; MiB-Griechenland 26 no. 4; MusikTanz 71, cat. no. 25, Fig.3d; Aign. 95, V/15, Fig.63, 64; Tölle 20 no. 47, pl.17; Rombos 218 n. 72, 552, Tbs. 29, 56, pl. 28a; Stringed 36, 48 fig. 13a; Boardman 1998, 89, 98 fig. 188:1-3; Sheedy 1992, 14-5
H.: 0.55


a) Neck: a group of six men in silhouette and another of four females with dotted dress are placed on each side of a male chelys-lyre player facing right and leading the male chorus (antithetic grouping). Head and shoulders of musician missing. All dancers have dotted eyes and hold hands and branches. Females have long hair. Filling motifs: zig-zags, dotted-eights, diamonds, double axes. Small bird between the legs of a male dancer, flower between two females. b) Shoulder: frieze with two antithetic lions, grazing birds and palmettes. c) Lower body: frieze of grazing deer.

Instrument: Chelys lyre, round soundbox, outstretched straight arms, five strings, straight crossbar, crosspieces, plektron, tilted at 45 degrees (chest level). Played by both hands, left on the strings (fingers indicated), right holds the plektron.

26) Hydria. Bochum Ruhr Universität, Antikenmuseum Inv. No. 1067. (pl. 5)
Attic, unknown provenance; bought by Prof. P. Ludwig.
EPA (ca. 700)
Kunisch 1984, 6 ff. and n. 10, Fig.3, 5
Ht.: 0.425

Complete. Analatos Painter. Figurative decoration at neck, geometric zones at body. Pictorial scene: Two identical groups of three dancers (two females and a male) are placed on each side of a male auloi player facing right (antithetic grouping). All figures have long hair and dotted eyes, men in silhouette, women wearing hatched skirts. Hands of musician have three fingers. All dancers hold branches, female leader on the right holds three. Filling motifs: zig-zags, diamonds.

Instrument: Double auloi, divergent.

27) Hydria. Athens, Agora Museum, Inv. No. P10154. (pl. 5)
Agora, Well T 19:3.
EPA (700-675 BC)
Hesperia 7, 1938, 341, fig. 23; BCH 61, 1937, 447, Pl. 35b; MusikTanz 70, cat. no. 7; Stringed 37; Agora VIII 74 no. 384, pls. 22; Tölle 21 no. 48; Rombos Tb. 56.
Ht. (pres.): 0.28

Fragmentary, both horizontal handles and lower part missing. Follower of Analatos Painter. Plastic snakes on handle, shoulder and rim. Two zones of pictorial decoration.
a) Neck: Two groups, one consisting of three females (right) and the other of a male and two females (left), all holding hands and branches. They are placed on each side of a male chelys-lyre player facing right (antithetic grouping). Figures in silhouette, dotted eyes, latticed long dresses for females. In front of musician unidentified object or palmette ornament; filling motifs: zig-zags, diamonds. b) Panels under handles: Grazing horses. Instrument: Chelys lyre, round soundbox, outstretched arms, no strings, concave crossbar, held slightly tilted (chest/face level), possibly plektron in the right hand of the musician (lyre not clearly played).

28) Hydria neck fragment. Athens Agora Museum, Inv. No. P22685. (pl. 5)
From Agora, Well F. Refuge deposit containing furniture, table ware, cooking pots, decorated pottery, loom weights and spindle whorls, dating from sub-Geometric to Protocorinthian.
MPA (675-650 BC)
Brann 1961, 327-8, F10, pl. 71, MusikTanz 70, cat. no. 10.
Ht.: 0.21 (as preserved).

Fragment of a pictorial scene.
Pictorial scene: Female procession facing centre with auloi player in the middle (antithetic grouping). Only two females from left and one from right survive. Figures in outline with added white and purple colour. Musician wearing unbelted white chiton; chorus wearing a peplos with belt and a mantle round the shoulders. Dotted eyes, prominent nose, long hair. Filling motifs: guilloche, S-lines, dot rosettes, diamonds and zig-zags.
Instrument: Double auloi, divergent, with marked ends.

Aegina

Aegina, unknown context.
EPA (700-675 BC)
CVA Deutchland 2 (Berlin I), 9, fig.1, pl. 47; Wegner 1949, 134, 139, Fig.1; MusikTanz 76 cat. no. 69; Aign 97 ff., V/17, Fig.46; Tölle 51 no. 126; Stringed 12, 22 fig. 10.
Ht.: 0.16

Complete, paint severly faded. Plastic snakes at handle and lip, spiral motif. At neck two registers of pictorial decoration, all facing right.
a) Two male musicians, a lyre and an aulos player in silhouette leading nine female dancers with long skirts with hatched and dotted motifs holding hands and branches. b) Male auloi player (parallel) leading twelve male dancers in silhouette clapping hands. Linear grouping. Filling motif: spirals, zig-zags.
Instrument: Lyre, U-shaped, continuous arms, string fastener, five strings, straight crossbar, plektron hanging by a chord, held slightly tilted (chest level). The plektron is not being used; plucking is possible, but no hands are on the strings. Auloi, long, parallel.

Argos

30) Fragment. NMA Inv. No. C3943. (pl. 5)
Argos, Heraion Sanctuary.
LG:II (735-700 BC)
Waldstein 1905, 112 ff., pl. 57:7; Tölle 43 no. 88; Aign 94, V/13 Fig.61; Ahlberg 1987, 65 fig. 17; Stringed 13, 23 fig. 13; MusikTanz 74 cat. no. 51, Fig.3g
Fragment of figurative scene. Two male youths clapping hands at the level of the face follow a male lyre player, and a smaller figure below the lyre is making a leap. All figures in silhouette with male attributes; musician has a beard (or prominent chin).

Instrument: Large lyre, deep soundbox, straight (infixed?) arms, five strings, held upright (chest-face level), played by both hands placed on the left group of strings, fingers indicated. Upper part of strings, crossbar and arms missing.

**Boeotia**

31) *Kantharos*. Dresden ZV 1699. (pl. 5)
Boeotian, unknown provenance
LG:I/II (ca. 735 BC)
Deubner 1929, 198 Fig. 3; *MusikTanz* 76 cat. no. 74, Fig. 2g; Aign 97, V/16 Fig.65; *Tölle* 13 ff. no. 5; Coldstream 1968, 205 no. 1;
*Stringed* 11, 22 fig. 11; Boardman 1998, 48, 63 fig. 99

Ht.: 0.15

Complete. Painted multiple zig-zags on the handles. Vertical zones with geometric motifs flank a figurative scene on each side of the body.

Side A) Five youths arranged antithetically. Side B) Three female dancers holding hands facing a standing male playing a lyre (antithetic grouping). All figures rendered in silhouette, marked knees, dotted eyes, a spiky hair, prominent nose and chin. Obscure objects in the hands of first and last dancer: one shaped as consecutive circles with central dot, the other as a dotted circle with spiky hooks. Filling motifs: running S.

Instrument: Lyre, U-shaped, continuous arms (possibly with decoration), three strings, bent crossbar, crosspieces, ambiguous line below the crossbar on two of the strings; lyre held upright (chest-face level), played by left hand placed on the strings (lyre seen in back view), while the right hand is touching the crossbar (tuning?). Probable strung rattles and iynx.

32) *Krater with lid*. Basel, Antikenmuseum Inv. No. BS406. (pl. 5)
Boeotian, unknown provenance
LG:II (735-700 BC)
*Tölle* 53 no. 136; *MusikTanz* 75 cat. no. 61, pl.U3b, Fig.2d, e.

Complete. Horizontal lines at body, chequered pattern at lid.

Panel between the handles with similar pictorial decoration on both sides.

Pictorial scene: Four armed male dancers follow a male lyre player (linear grouping). All figures in silhouette. Dancers have swords at the waist, arms bent vertically at elbow and raised, ending in V-shape form probably representing krotala; all have beards and wear pointed caps (especially visible on third dancer) or helmets (although no helmet crest is shown). Filling motifs: dotted circles.

Instrument: Lyre, U-shaped, continuous arms, three strings, bent crossbar, obscure line below the crossbar. Lyre held upright (lower chest/body level), apparently played but no arms touching the strings. Clappers.

33) *Pithoid jar*. Thebes Museum Inv. No. BE469. (pl. 5)
Thebes.
LG (second half 8th century BC)
Boardman 1998, 66 fig. 105:1-2; Ruckert 1976, pl. 16
Ht.: 0.665
Fragments joined together and complemented, parts of decoration missing. Zones of geometric patterns on the body, pictorial panel below the rim.

Pictorial scene: Six standing females and a small girl. All in long dress, with their arms relaxed, are facing left towards a standing male playing a lyre with his right hand. Below the lyre, a small male (probably a boy) is bending and raising his left arm (cheironomical gesture?), palm and five fingers clearly marked. All figures in silhouette, dotted eyes, spiky hair, fingers indicated. Filling motif: inverted latticed triangles.

Instrument: Lyre, U-shaped, continuous arms with animal decoration, string fastener, three strings, straight crossbar, unusual line below the crossbar, plektron. Lyre held upright (chest/face level), played by both hands, left placed on the right string and right holding a plektron. Possible cheironomy

**Corinth**

34) **Chigi olpe.** Villa Giulia Musuem Inv. No. 22679. (pl. 6)

Veii, Italy

MPC (650-630 BC)

*Mib-Griechenland* 78-9 no. 48; Aign 102, V/22 Fig.71; Behn 107, pl. 59: 137; Boardman 1998, 87, 94-5 fig.178:1-3; Payne 1933, pl. 27-9; BSA 48 (1953), 179

Fragments joined together and complemented, parts of scenes missing. Polychrome style, three zones of pictorial decoration. Macmillan Painter.

a) Shoulder: hoplite battle. Each army comprises two groups of hoplites; on one side, a male aulos player between them (short chiton, divergent aulos, phorbeia). b) Belly: chariot frieze.

c) Base: lion hunting scene.

Instrument: Double aulos, divergent.

**Cyprus**


Palaepaphos, Kouklia-Xerolimni, Tomb 9.

LC:IIIC (1100-1050 BC)

Karageorghis 1967, pl. 1; Pieridou 1973, 53, 83, pls. 5:5, 31:4-6; Karageorghis & Des Gagniers 1974, I 5, II 1-3; Iacovou 1988, 18 no. 29, 72, 82, figs. 64-71; Iacovou 1997; Coldstream 1986; *Stringed* 8, 19 fig. 4; Webb 1999, 261

Ht.: 0.15, Diam.: 0.27

Complete. ProtoWhite Painted Ware. Bichrome decoration in matt black and red-orange paint on both the inner and outer surfaces. Outer upper half: on either side between handles, identical side panels of cross-hatched lozenges; in centre double panel with vertical zig-zags. Between them two pictorial panels on each side. Side A): a, b) Repeated twice, unidentified creature with head facing down, six-spoke pattern on head, short strokes on top of head and below feet. Legs and “arms” wide apart, double axe motif on body. Side B): a) Similar creature, b) tree motif.

Interior pictorial scene: Surface divided into four white-background panels (three of them pictorial) by arranging axially three identical panels with vertical zig-zags and a fourth panel of cross-hatched lozenges. Panels: a) Figure in silhouette with raised arms besides a horned quadruped (ram?) facing right, with a wavy line starting from its neck (tied?); below a table-like object (described as “gate” or “manger”); star motif at animal’s face level; tree motif separated by two vertical lines. All in black paint. b) Warrior in silhouette facing left, with helmet, tasselled sword and beard, playing a lyre with his left hand; eight-star rosette behind
him. Torso and head in red paint, the rest in black. c) Three panels with birds and one with star motif. d) Swastikas between spikes of large star motif (union Jack motif).

Instrument: Lyre, deep soundbox, straight infixed arms, three strings, straight crossbar, held upright (face level), played by left hand (seen in back view).

36) Amphora. CM Inv. No. Kaloriziki T 11/5. (pl. 6)
Kourion-Kaloriziki, Tomb 11.
Dikaios 1936-7, 71, figs. 6-7; Karageorghis & DesGagniers 1974, I 33, II 97, IX.1; MusikTanz 81 cat. no. 121; Aign 62, III/4, Fig.28; Iacovou 1988, 79; Stringed 8-9, 19 fig. 5a; Demetriou 2000, 46, pl. 9
Ht.: 0.455, Diam.: 0.31

Intact. Bichrome III Ware (Karageorghis & Des Gagniers; Free-field Style according to Demetriou). One central panel with pictorial decoration on each side of the cylindrical neck between handles, flanked by side panels of cross-hatched logenzes. Painted hands at body.

Pictorial scene: Side A) Standing figure in outline with calf-length dress marked with oblique lines. Arms and legs in silhouette (feet indicated), thick neck, round head with long hair, bird-like mouth, dotted eye and short strokes above it (eyelashes?); figure holds a large lyre upright, supported by the left arm and played with the unnaturally elongated right arm crossed over chest. Side B) Identical figure pouring into large amphora, the outline of the vase marked by short strokes; figure has right arm relaxed at hips, left raised over the amphora to hold a small jug.

Instrument: Large lyre or kithara, U-shaped, continuous and straight arms with decorative elements (zig-zags), three strings, straight crossbar, crosspieces, held upright (chest/face level). Played by both hands, two fingers indicated on left hand touching the left string, right hand reaching to the bottom of the strings.

37) Oenochoe. CM Inv. No. B797. (pl. 6)
Cyprus, unknown provenance.
CG:II (950-850), end CG:III
Karageorghis & Des Gagniers 1974, II 104, IX.9
Ht.: 0.19.

Almost complete, parts of lip complemented. Bichrome II Ware. Globular-ovoid body with pictorial decoration at shoulder, geometric patterns at belly and a combination of straight and undulating lines at neck.

Pictorial frieze: a) Figure dressed in long garment with raised hands and carrying stick with unidentified object hanging from its end (Karageorghis & Des Gagniers: bundle), black hair to the nape, red dress and object, fingers indicated. b) Crooked bird swaying in the air, red paint at neck and body. c) Chelys-lyre with plektron hanging from a chord. d) Square unidentified object with 2 handles and cross lines.

Instrument: Chelys lyre, round soundbox, outstretched straight arms, three strings, straight crossbar, three round kollopes, plektron hangs from a chord.

38) Amphora. Louvre Inv. No. AM 3451. (pl. 6)
Cyprus, unknown provenance
CG:III (850-700 BC; Demetriou: ca. 740 BC)
Rutten 1939; Karageorghis & Des Gagniers 1974, I 85, II 50-1 VI.3, 176 XVII.9; Bossert 1951, 238; Demetriou 2000, 46, pl. 11:1
Ht.: 0.63, Diam. at mouth: 0.27
Complete, areas of paint chipped. White Painted III Ware. Ovoid body. Pictorial decoration in outline on neck and shoulders, consisting of three panels on each side.

Side A) Neck: a) horned quadruped facing right, b) rhomboid with latticed diamonds, c) bird. Shoulder: a) horned quadruped facing right (ram or goat), only horns, two front legs and tail survive, b) man holding three fish in left hand and a leash with animal in right hand (animal now missing), c) bird and fish.

Side B) Neck: same as Side A. Shoulder: a) chequered two-legged table, obscure latticed rectangle with top and bottom handles, b) neck handle amphora with foot (and lid?), topped with smaller jag, c) lyre in silhouette.

Instrument: Lyre, U-shaped, deep soundbox, continuous and adjoining straight arms, straight crossbar, four strings.

39) Chrysochou amphora-crater. Private Collection (Archbishopric of Cyprus). (pl. 7)
West Cyprus, Chrysochou village, unknown context.

CG:III (850-700 BC)
Karageorghis 1973a, 167 ff.; 1980, 132-4, Pl. XIX
Ht.: 0.455, Diam.: 0.268.

Complete, fragments joined together and complemented; paint faded at places. White Painted III Ware. Free field pictorial decoration on both sides of neck.

Side A) Facing right, horse with rider en amazone carrying arrows and bringing along a horned quadruped caught with a lance; rider has black hair to the nape, pointed nose, dotted eye and two horizontal lines (open mouth? moustache?).

Side B) Facing right, lyre player seated on large four-leg high-backed throne surrounded by animals. Mouth wide open (singing?) indicated as two horizontal lines, pointed nose, dotted eye, marked ear. In the field three horned animals facing right, one of them grazing.

Instrument: Large lyre or kithara, deep soundbox, continuous arms possibly decorated, six strings, curvilinear crossbar, round kollopes, crosspieces, held upright (chest/facet level), played with right elongated hand.

40) Hubbard Amphora. CM Inv. No. 1938/XI-2/3. (pl. 7)
East Cyprus (Vartivounas). Said to come from a cemetery near Platani village (LBA and Archaic cemeteries nearby, at Ayios Iakovos and Mandres).

CG:IIIB (Dikaios: ca. 775 BC, Karageorghis & Des Gagniers: end 8th century BC; Demetriou: ca. 740 BC)
Poulson 1912, 36; Dikaios 1936-7; 1937-9, 139, pl. XXXIX:1-2; MusikTanz 80 cat. no. 120, Fig.1k; Aign 63, III/5, Fig.29; SCE iv:2, 62 no. 1, pl. 23:18; Demetriou 1989, 58-9, pl. 193; 2000, 46, pl. 10; Markoe 1988:2; Karageorghis & Des Gagniers 1974, II 5-9; Stringed 9, 19 fig. 5b.

Intact. Bichrome III Ware. Free field pictorial scenes on both sides of vase between the handles.

Side A) A male figure holding a lyre with his left hand is in the middle of four female dancers with short dresses and long hair, all facing right (linear grouping). Dancers’ hands do not overlap; two of them hold branches, and a plant grows between the other two. All figures have marked breasts as dotted circles, painted ears, eyes and eyebrows, legs in silhouette, fingers indicated. Musician’s arms and body below chest, dancer’s arms and two of the dresses in red paint.

Side B) Enthroned figure with feet on stool, drinking through a siphon from a vase placed on table in the field and refilled by a female attendant standing on the other side and carrying
small jugs. Near the seated figure there is another table with small vases. Behind the seated figure, a sphinx smelling a flower. Behind the attendant a bull-head apparently hung on the wall or at a panel (sanctuary?). Figures both in outline and in silhouette as on Side A.

Instrument: Small lyre, deep soundbox, straight continuous arms with zig-zag decoration, four strings, straight crossbar, held upright (face level) and not played.

41) Oenochoe. Kouklia Museum Inv. No. 96. (pl. 7)
Mantissa (east of Kouklia village) tomb. Found in a rescue excavation of a group of Iron Age tombs in 1954 along with Bichrome IV-V and White Painted IV-V Ware pottery.
CA: I (750-600 BC)

BCH 85, 1961, 291 fig. 11:a-b; Karageorghis 1966, 105 ff., fig. 3; Karageorghis & Des Gagniers 1974, I 15-6, II 27
Ht.: 0.30

Complete. Black on Red II (IV). Globular body divided into horizontal and vertical zones by groups of concentric circles. Small concentric circles on front and back side; free field pictorial scene on shoulder, opposite the handle.

Pictorial scene: Male figure in silhouette on a cart, wearing helmet and carrying sword; reigns in his left hand, lance in his right hand. Horse has dotted eye and marked genitals; four bell pendants hanging from chords beneath its muzzle (Karageorghis & Des Gagniers: “grelots” or “pompons”). Numerous pendants also hang from the bottom of the cart.


42) Oenochoe. France, Laon Museum Inv. No. 37.871. (pl. 7)
Cyprus, unknown provenance.
CA: I (750-600 BC)

Tsipopoulou 1998, 22 no. 28
Ht.: 0.382, Diam. at base: 0.11, Diam. max.: 0.276

Intact; fine brown clay. Bichrome IV, decoration in red and black paint. On the front and back side zones of concentric circles and smaller circles in between. Figurative decoration on the side, under the handle.

Pictorial scene: A single figure in silhouette, probably male (Tsipopoulou). Eye with iris and ear indicated; short spiky strokes denoting hair. Figure appears to be dancing, with legs bent and in movement, right arm raised at face level and left arm pulled back. He holds V-shaped and hook-shaped objects respectively in each hand.

Instrument: Clapper, marked ends.

Delos

43) Amphora neck fragment. Delos Museum, B 4260. (pl. 7)
Delos-Mykonos.
Mid 7th century BC

Dugas & Poulsen 1911, 410 no. 76, fig. 68; Kunze 1932, 133 ff., pl. 5:5; Poulsen 1912, 144, fig. 163; MusikTanz 74 cat. no 50, Fig.3h; Aign 99, V/19, Fig.68; Rizza 1966, 252-3, fig. 353; Behn 81, pl. 46:110; Stringed 32, 45 fig. 7
Ht.: 0.10

Only part of the neck remains. Cycladic workshop, Melian (Behn, Aign) or Naxian (Wegner). From the pictorial scene remain the head, torso and hands of two figures in profile facing each other (juxtaposition). Daedalic figures, Wegner (MusikTanz) and Mass & Snyder
(Stringed) believe it is Apollo and Artemis depicted, Dugas & Poulsen and Behn describe them as Sirens. Pointed noses, painted dotted eyes, eyebrows and lips. Hair to the shoulder in herring-bone motif. Left figure plays a lyre or kithara with the right hand. Right figure bends both arms at face-level, hands carefully depicted as open triangles, holding a round-shaped object indicating small cymbals (Aign), krotala/castanets (Dugas & Poulsen, Maas & Snyder, Behn) or snapping fingers (Ahlberg). Two vertical border lines behind the right figure, remains of paint behind the left figure.

Instruments: Lyre or kithara, U-shaped soundbox, continuous and straight arms, straight crossbar, round dotted pieces below the crossbar (arm joints?), six strings below the hand and seven at the crossbar (evidently one of them is a mistake by the painter; Maas & Snyder and Behn believe the intended number was six, Wegner prefers seven). Held upright (face level), played with right hand. Clappers/castanets, rounded shape.

**Euboia**

44) **Skyphos fragment.** Eretria Museum Inv. No. 11310. (pl. 7)
Eretria.
LG:II (735-700 BC)
Andreoiomenou 1981, 97 no. 129, pl. 26; Ahlberg 1987, 79-80, fig. 31); Boardman 1990

Part of the body and handle remaining. Imitating the style of Vrokastro Group (Andreoiomenou 1981, 97 n. 11; Popham, Sackett & Themelis 1980, 75). Part of body with beginning of handle and non-joining handle fragment. Partially preserved pictorial panel in silhouette between handles. A male leap dancer with arms above his head. A gigantic lyre behind him (Andreoiomenou: chariot). Behind the lyre possible traces of another figure.

Instrument: Lyre, deep soundbox, traces of four strings, string fastener, straight arms (not clearly rendered, depicted twice?), crosspieces. Crossbar not visible.

45) **Amphora neck fragment.** Eretria Museum Inv. No. 3275. (pl. 7)
Eretria, found in an area of the heroon (in the course of restorations at Building I).
LG:IIb (ca. 700 BC)
Kahil 1978; Boardman 1998, 58 fig. 84
Ht.: 0.18; Diam.: 0.25

Fragmentary, parts of pictorial decoration missing.
Eretrian workshop. Female dancers (four preserved and arms of two more) with long hair, wearing long latticed dresses and holding hands. Accompanied by male auloi player with long hair, triangular latticed torso and legs in silhouette (linear grouping). All figures with dotted eyes. Musician is probably intended to be in the middle of a ring dance; all figures facing right. Dancers flanking musician hold branches upright, all dancers hold wreaths. Filling motif: zig-zags.
Instrument: Double auloi, parallel.

**Melos**

46) **Large amphora.** NMA Inv. No. 911. (pl. 8)
Melos, unknown context.
ca. 650-635 BC
MusikTanz cat. no. 32, Fig.3e; MiB-Griechenland 42-3 no. 19; Aign 100, V/20, Fig. 69; Stringed 28, 42 fig. 2; Boardman 1998, 111, 128-9 fig, 250:1-2
Complete, fragments joined together and complemented. Amphora has tall neck, conical foot and lid. Parian workshop (Boardman). Polychrome technique, four pictorial friezes at neck, belly and foot.

Pictorial scenes: a) Neck: metope with two hoplites fighting, flanked by standing females looking towards the scene. b) Belly: Apollo playing a lyre and two Muses, all with long dresses and mantles, standing in a chariot pulled by winged horses heading towards a female holding a deer by its antlers (Artemis/Mistress of animals?). Figures in profile, with long hair, dotted eyes, prominent noses and parted lips. Females bend their left forearms towards their faces, and bring their right forearms parallel to the ground. Similar posture attained by the male in order to hold the lyre at face level and play it with the right hand holding a plektron. c) Frieze above: birds facing right. Filling motifs: anthemia, meander-swastikas, rosettes. d) Foot: Two heads facing each other, parted lips, long hair, dotted eyebrows.

Instrument: Lyre, deep rounded soundbox with four round pieces on it, straight affixed arms, seven strings, string fastener, straight crossbar, kollapes, crosspieces, plektron, held upright (face level), played with right hand.

**Naxos**

47) Fragment. (pl. 8)  
Naxos, unknown context.  
LG:II (735-700 BC)  
Lambrinoudakis 1983, 116 fig. 19

Fragment of body of a vessel. Surviving part of pictorial decoration including upper part of lyre player in silhouette and traces of figure(?) behind him.  
Instrument: Lyre (similar to Cat. 6), deep soundbox, continuous arms, three strings, slightly bent crossbar, held upright (chest/face level), played with left hand (seen in back view).

**Rhodes**

48) Kotyle. Danish National Museum Inv. No. 12433. (pl. 8)  
Exochi, Tomb C (shaft grave).  
LG (second half 8th century BC)  
Johansen 1957, 32-3, Fig. 49, 57; Walter 1968, 60, pl. 85: 484;  
MusikTanz 79 cat. no.103, Fig.3c;  
Ht.: 0.095

Complete, fragments joined together, paint chipped off in areas. Vase shape LG, Rhodian Geometric pictorial style. Pictorial panel below the handle depicting a lyre with pointed soundbox surrounded by two birds, a quadruped, two starfish and two more unidentified motifs.  
Instrument: Lyre, deep pointed soundbox, angular arms (affixed?), five strings, string fastener, possibly plektron hanging from the top of right arm. Crossbar not visible.

**Samos**

49) Hydria fragment. Samos, Inv. No. III/42 . (pl. 8)  
Samos, Heraion Sanctuary, found 30 metres west of the Well.  
Second half 7th century BC  
Furtwängler 1980, 188 ff., pl. 54-55  
Ht. (preserved): 0.24
Fragmentary, (preserved fragment from the shoulder to the area just above the base); pieces joined together. Parts of pictorial scene missing, paint faded in areas. Polychrome technique. Bottom of vase decorated with stylised floral patterns. Two zones of figurative decoration covering the whole body of the vase.

Side A): Top register: Chorus of four women with long dresses and long hair holding hands. Chorus leader holds a bud. The dancers move towards a male figure with long hair, wearing long chiton and a mantle, facing right with one hand raised to touch the bud (juxtaposition). Filling motifs: star-rosettes, circle and floral patterns between the dancers. Bottom register: A similar chorus of four women, chorus leader with fist clenched or holding a round object. The dancers move towards an aulos player facing left (juxtaposition). Musician has long hair and wears a taenia on his head, long chiton and mantle. Behind him two more dancers are visible, facing right. Anthemia and handles break the flow of the scene on the two sides of the vase. Fragments of Side B reveal further dancing figures, apparently a continuation of the front scene.

Instrument: Double aulos, parallel.

Smyrna

50) Dinos fragment. Izmir Museum. (pl. 8)
Smyrna, unknown context.
700-650 BC
JHS 71, 1951, 249 fig. 8; BCH 75, 1951, 129, fig. 21E; Akurgal 1961, 15 fig. 3; Aign 77, IV/4 Fig. 42; MusikTanz 133 cat. no. 138, Fig.3j; Walter 1968, pl. 85:483; Boardman 1980, 98 fig. 111;
Stringed 27, 42 fig. 1
Ht.: 0.14

Fragments from lip and shoulder of the vase joined together. Ionian. Preserved two metopes below rim: one with latticed triangles and another depicting a seven-stringed lyre with plektron hanging from a chord; floating bird above the lyre between the arms, triangles at the bottom of the panel. Two unusual crosses on each side of strings (filling motifs?).

Instrument: Lyre, U-shaped, continuous arms that become straight and bending outwards beyond the crossbar, seven strings, string fastener, straight crossbar, five round kollopes, crosspieces.

Sparta

51) Fragments. Sparta museum. (pl. 8)
Artemis Orthia Sanctuary.
LG:II (735-700 BC)
MusikTanz 133 cat. no. 148, Fig.2h; Dawkins 63, fig. 37d, e; Aign 85, V/4, Fig.48; Tölle 48-49 nos. 116, 117

Two fragments possibly belonging together (Tölle). Lakonian.
Remaining pictorial scene includes a female in long dress and a (nude?) male holding a lyre (juxtaposition); the female is holding one arm of the lyre with her left hand, whereas the male might have both hands on the other arm and the right string. Figures in silhouette, dotted eyes, pointed noses, no hair. Female possibly followed by female dancers holding hands depicted on another fragment in the same style (Tölle no. 117).

Instrument: Lyre, U-shaped, continuous arms, three strings, straight crossbar, string fastener or plektron, held upright (chest level), not clear if played or not.
52) **Pyxis fragment.** NMA Inv. No. 234. (pl. 8)
Amyklai, Apollo Sanctuary. In the vicinity were found bronze animals, heads and parts of bovines, a votive bronze lyre and an iron sword.
750-690 BC
Tsountas 1892, 14 Pl. 4:2; Deubner 1929, 197 no. 3; Aign 85 ff. V/5, Fig. 49, 50; **MusikTanz** 71 cat. no. 20; Tölle 49 no. 119; Dons 233 no. 111; Dikaios 1936-7, 69, fig. 5; Coldstream 1968, 217-8, pl. 46n; **Stringed** 13, 23 fig. 12
Ht.: 0.29

Fragments joined together and complemented, parts of the scene missing. Lakonian. Wide pictorial frieze at upper half of the body, zones with multiple lines and rhomboids at lower half.

Pictorial scene: Four male figures in silhouette facing right (linear grouping). Two of them carry branches held up. Triangular torsos, ovoid heads with spiky hair, very long necks, arms bent at elbow, lifted up and backwards; hands in proximity but not overlapping. Between the two left and middle figures, above the ground-line, two lyres (only upper part of arms remains of the second lyre). Between the two right figures a scorpion; a second scorpion upside-down at face level of one of the figures. Filling motifs: groups of four rhomboids between figures.

Instrument: Lyre, deep soundbox, arms infixed and bent outwards, four stings, straight crossbar, large crosspieces.

**Tenos**

53) **Amphora fragment in relief.** Tenos Archaeological Museum, Inv. No. B63. (pl. 8)
Tenos, Xobourgo. Found at the Thesmophorion.
700 BC
Kontoleon 1969, 227-8, pl. 48, 49, 50b; **LIMC III.1**, 1061:1 (s.v. Ariadne); **Prakt** 1953, 263-4, pl. 8; Dons no. 138.

Fragmentary. Pictorial decoration on four registers.

Neck: male grasping the hand of a female. Shoulder: four male dancers facing right. Belly: a) female dancers facing left, b) male aulos player in the middle of female dance facing right (linear grouping). Phorbeia indicated as strap with circular incisions on the cheek. Dance boustrophedon on the two registers.

Instrument: Double aulos, divergent.

**PINAKES (P)**

**Athens**

54) **Painted pinax fragment.** Athens, Agora Museum Inv. No. A.P. 1085. (pl. 9)
Acropolis, found at the top of the fill of Well M at the North slope; well filled up in the 5th century BC
Late 7th century BC (LPA)
Bronner 1938a, 164, fig. 2; 1938b, 224 ff., fig. 58, pl. 1; MusikTanz 70 cat. no. 11; **Stringed** 28, 43 fig. 3a; Aign 102-3, V/23 Fig. 72;
Ht. (pres.): 0.21, W.: 0.19, Th.: 0.039-0.042
Fragmentary, made of coarse clay; back unworked, front smoothly finished and painted. Part of the head and torso of a male figure in profile holding a small lyre with his left hand; opposite the musician's face are visible the hands of another figure, the left raised towards the lyre and the right holding it at the bottom of the outer arm (two fingers visible). Possibly Apollo and Hermes or Cheiron (Broneer) in juxtaposition. Engraved outline, eyes, hair, details of dress, hands and lyre. Male musician has a beard; his left hand visible behind the strings. Dark purple-red colour for skin, brown for eyes, dress, hair, beard and the lyre.

**Instrument:** Lyre, U-shaped, deep soundbox, continuous arms, seven strings (indicated in brown paint and double engraved lines). Engraved double spirals on the arms. Carefully rendered bridge, string fastener and chord for plektron attached to the latter. Fingers seen behind the strings. Part of crossbar and upper outer arm of lyre missing. Held upright (face level), possibly played (at least by left hand).

**Crete**

55) **Terracotta relief pinax. HM Inv. No. 11417. (pl. 9)**
Gortyna, from the Temple at the Acropolis (Go. 969/347/511c).
Primarily dedicated to a Mother of Gods, but after the Subminoan period the sanctuary changes to a goddess of war (Athena?).
Ca. 600 BC [Late Daedalic]
Rizza 1966, 176 no. 170, fig. 317, 325, 227-8, 253-4, Tav. XXVII
Ht.: 0.06, L.: 0.063

Fragmentary, top right corner with torso and head of right figure, part of the kithara and lower part below knees of figures missing. Low relief, fine profile. Terracotta rectangular pinax with rounded edges, perforated at top corners for hanging (only left hole remains).

Pictorial scene: Two naked male figures, holding with their inner hands, each arm of a kithara (juxtaposition). Inner forearms bent, the outer arms relaxed. Figures have long hair down to the shoulders, daedalic facial features, inner legs bent and advancing, outer legs relaxed, with musculature in relief. Traces of red paint on eyes, mouth and kithara. Border in relief.

**Instrument:** Kithara, deep flat soundbox, continuous and adjoined straight arms with details of decorative/structural elements, six strings, string fastener, straight crossbar, round kollopes, crosspieces, held upright (face level) and not played.

56) **Terracotta relief pinax. HM Inv. No. 1280. (pl. 9)**
Praisos.
Ca. 600 BC [Late Daedalic]
Rizza 1966, 254, fig. 352

Fragmentary, lower part and top right side missing. Terracotta rectangular pinax similar to Cat. 55; perforated at top corners for hanging (only left hole remains).

Pictorial scene similar to Cat. 55, but right figure missing. From the left male nude figure remains the torso, head with daedalic features, outer arm bent towards the abdomen, inner forearm bent to hold the kithara from the arm.

**Instrument:** Kithara, deep flat soundbox, continuous and straight adjoining arms, held upright (face level) and not played. Crossbar and strings not visible, probably painted, along with other details.
COROPLASTIC (C)

Athens

57) Two “bell-dolls”. Kerameikos Inv. Nos. 961, 962. (pl. 9)
Kerameikos Necropolis, from Tomb 33, found along with an incised ware pyxis, an iron fibula, an iron pin and pottery.
LPG (end 10th century BC)
Kerameikos IV, 37, pl. 31; Higgins 1967, 20, 140, pl. 7C; Bouzek 1974, 7 nos. B1-2, fig. 2:3 and 6; Kerameikos XV, 3 nos. 3-4 (T 824, 825), pls. 4-6; Themelis 1973, 360 ff., fig. 2H; Bouzek 1985, 199 ff., fig. 98:1-2, pl. 16:1-2
Ht. (without legs): 0.08 and 0.084

Incised ware. Fragments joined together and complemented. Hand made hollow body in the shape of a circular dome-shaped globular bell with sides curved outwards. Vertex prolonged to form a triangular handle-like head pinched sharp in front to form the nasal ridge. Suspension hole running from inside the bell through the top of head. Protrusions on the shoulders form the arms. Legs suspended from two diametrically opposite holes at the middle of the bell. Decoration includes: parallel horizontal lines with short strokes at neck; groups of horizontal and vertical lines with short strokes at body. Bottom of bell marked with line and strokes. Stamped circular eyes and circular incisions at chest between arms. No. 961 also has stamped circles with dots at the level of the suspension holes; its legs are shorter, with marked feet. No. 962 has longer but undefined legs.
Instrument: Anthropomorphic bell?

58) Two “bell-dolls”. Kerameikos Inv. Nos. 2035, 2036. (pl. 9)
Kerameikos Necropolis, from Tomb 48, found along with many incised ware spindle whorls and sherds, skyphoi, kantharos, pyxis, lekythos and other pottery as well as bronze and iron fibulae, a bronze phiale and bronze fittings.
LPG (end 10th century BC)
Kerameikos IV, 44-6, pl. 31; Themelis 1973, 360 ff., fig. 2E-Z; Bouzek 1974, 7 nos. B3-4, fig. 2:1-2; Kerameikos XV, 3 nos. 3-4 (T 826, 827), pls. 7-8; Bouzek 1985, 199 ff., fig. 98:3,4, pl. 15:3,4; Lemos 2002, 95, pl. 35:9,10
Ht.: 0.083 and 0.093

Incised ware. Fragments joined together; no legs. Main body shape same as Cat. 57. Stamped circular eyes and circular incisions at chest between arms. No. 2036 decorated with group of vertical lines at front of bell flanked with oblique lines. Short strokes and concentric circles scattered all over the body. No. 2035 has a narrower head with incised mouth, and insignificant arms. Decorated with zig-zag lines at bell, circles with dots at breasts, zig-zag and three horizontal lines at neck.
Instrument: Anthropomorphic bell?

59) Two “bell-dolls”, NMA Inv. No. 18112. (pl. 9)
Nea Ionia, cemetery with cist graves and at least four cremation burials. Bell-doll recovered from Pyre B near urn 4. Finds from the pyre include small closed vases, a chest, incised ware clay beads. Fragments of a second doll found in the quarry rubble below.
LPG (end 10th century BC)
Smithson 1961, 172, pl. 30:54; Bouzek 1974, 8, B5-6, figs. 2:4-5; Higgins 1967, 140; Bouzek 1985, 199 ff., fig. 98:10
Ht. (without legs): 0.092, (with legs): 0.12; Diam.: 0.068

Incised ware. Fragments of one doll joined together, no arms. Main body shape same as Cat. 57. Stamped circular eyes and circular incisions at chest between arms. Suspension holes for the legs at 0.014 above the hem of bell. Decoration consists of groups of vertical lines with short strokes and concentric circles at bell; similar circles, marking the bottom of bell, arranged on either side of a wavy line made of short strokes. Horizontal lines and strokes at neck.

Instrument: Anthropomorphic bell?

60) Horse on wheels. Kerameikos T 828. (pl. 9)
Kerameikos Necropolis. Random-find from the middle-6th century grave-slopes under Agia Triada.
LPG (last quarter 10th century BC)
_Keimakeios VI_, 45, 69, 127, pl. 142; _Kerameikos XV_, 167 no. 526, pl. 92:10, 11;
Ht. with wheels: 0.106; Ht. without wheels: 0.093

Complete. Solid handmade body, feet perforated for attachment of wheels; muzzle perforated horizontally, so that it could be pulled (toy?); plastic ears. Body painted black, muzzle white with black cross-motif. Under the muzzle, on the wide chest of the horse, ornament of concentric triangles in white paint (schematic conical bell?).

Instrument: Bell?

Argos

61) Syrinx player. NMA 14216. (pl. 9)
Argos, Heraion Sanctuary.
7th-6th century BC
Waldstein 1905, 18; Haas 1985, 85 no 4, 4a, pl.III:4, 4a
Ht.: 0.045

Fragmentary, lower part missing. Solid body with splayed base. Pinched nose, plastic eyes and turban-like headdress. Arms bent forward to hold a syrinx to the mouth, no fingers indicated.

Instrument: Syrinx made of five vertical and two horizontal rods of clay.

Boeotia

62) “Bell-doll”. Louvre Inv. No. CA 573. (pl. 9)
Boeotia, unknown provenance.
LG:IIIB (720-700 BC by style)
Elderkin 1930, 459 fig. 5; Coldstream 1977, 203 fig. 65; Buchholz 1987, 95
Fig. 37, 96 n. 478; Dörg 1958, 50, list 1 no.6, pl. 1:1; Ruckert 1976, 112, Tel1; Szabó 1994, 17 n.20; Grace 1939, 10 ff., fig.1
Ht.: 0.395

Fragments joined together and complemented. Female figurine with hollow wheel-made body in the shape of an ovoid, conical bell with straight sides. Body pierced for the suspension of separate legs with painted sandals. Suspension hole at top of head. Elongated neck, button-like face with plastic ears, nose, eyes and mouth. Painted eyes, eyebrows and hair. Pellet breasts, plastic arms. Dress decoration: a rectangle hatched in the centre with zig-
zag borders, flanked by two birds. At chest pendant with suspended pieces, flanked with swastikas.

Instrument: Anthropomorphic bell?

63) “Bell-doll”. Boston Inv. No. 98.891. (pl. 9)
Boeotia, unknown provenance.
Late 8th century (by style)
Elderkin 1930, 459, fig. 6; Grace 1939, 10 ff., fig. 2; Döring 1958, 50-51, list 1, no. 5; Higgins 1967, 23, 141, pl. 9E; Boardman 1998, 48, 64 fig. 101; Ruckert 1976, 112, Te2, pl. 29:2; Szabó 1994, 17 n. 20
Ht.: 0.30 (with legs), 0.235 (without legs)

Fragments joined together and complemented. Overall shape same as Cat. 62. Suspension hole at top of head. Dress decoration includes two antithetic birds flanking a six-spoke swastika and a double axe motif with swastikas above and below. Swastikas at arms, concentric circles at chest, oblique lines below arms. Bell shaped pendant with suspended pieces. Two horizontal lines mark the bell at vertex (neckline) and bottom.

Instrument: Anthropomorphic bell?

64) “Bell-doll”. Louvre Inv. No. CA 623. (pl. 10)
Thebes, context unknown.
LG: IIB (720-700 BC by style)
Grace 1939, 12 ff., fig. 6; Richter 1968, 21, fig. 5-8; Döring 1958, 50, list 1 no. 7; Higgins 1967, 23, pl. 9D; Themelis 1973, 360, fig. 2f; Wickert-Micknat 1982, 122 Fig. 11a, 124 n. 759; Szabó 1994, 17 n. 20, fig. 1; Ruckert 1976, 113, Te4, pl. 29:3, 4
Ht. 0.33

Fragments joined together and complemented. Female figurine with hollow wheel-made body in the shape of an ovoid, conical/cylindrical bell with straight sides. Elongated neck and button-like face like Cat. 62. Plastic arms bent towards chest. Dress decoration includes five female dancers of various size in silhouette, with long dresses, holding hands; between them dotted lines and rosettes. Swastikas at neck and shoulders, ovoid pendant with double-cross pattern and outer spikes. Horizontal lines mark the bottom of bell, the shoulder-line and vertex (neckline).

Instrument: Anthropomorphic bell?

65) Bell-shaped figure. Berlin Staatliche Museen Inv. No. 3202a. (pl. 10)
Boeotia, unknown provenance.
LG: IIB (720-700 BC by style)
Grace 1939, 11, fig. 3; Ruckert 1976, 113 Te3; Döring 1958, 50, list 1, no. 4; Szabó 1994, 17 n. 20
Ht.: 0.19

Fragments joined together and complemented; wheelmade hollow body. Female figurine with body shaped as an ovoid bell, conical/dome shaped with straight sides in outline. Elongated neck, button-like face tilted back, with plastic ears, nose, eyes and mouth; painted eyes, eyebrows and hair at the back of the neck. Pellet breasts, painted arms on body. Dress decoration: three birds at the front facing centre, two swastikas above them. Concentric circles at breasts. Double horizontal lines at rim and near the vertex of bell body, vertical zig-zag lines at beginning of neck, horizontal lines at neck, vertical lines (indicating drapery?) at the back. No indication of suspension holes for mobile legs.
66) **Bell-shaped figure.** Berlin Staatliche Museen Inv. No.3201. (pl. 10)

Boeotia, unknown provenance.
First quarter 7th century BC (by style)
Müller 1929, 81, pl. XVIII no. 266; Pickard 1937, fig. 5; Elderkin 1930, 459 no.1; Bouzek 1974, 39, fig. 16:7; Dööig 1958, 50-51, list 1, no.10; Szabó 1994, 18; Ruckert 1976, 113, Te5

Ht.: 0.15

Fragments joined together; wheelmade hollow body. Figurine with body shaped as an ovoid bell, conical/dome shaped with sides slightly curving inwards. It has no arms and there is no indication of suspension holes for mobile legs. Elongated neck ending at an animal-like head with pinched nose, prominent scooped protrusions for ears, dotted eyes; painted hair at the back. Plastic pellet breasts. Decorated with three bands of three horizontal lines at neck and concentric circles covering the bell.

67) **Bell-shaped figure.** München Staatliche Antike Sammlungen Inv. No. 5291. (pl. 10)

Boeotian (by style), unknown provenance
Early 7th century BC (Szabó by style)
Szabó 1994, 15 n. 2, fig. 2

Missing the mobile legs, surface punctured, wheelmade hollow body. Figurine with body shaped as a circular bell, cylindrical/dome shaped in outline with straight sides. Elongated neck ending at an animal-like head with prominent ears and muzzle (bear or monkey?); eyes and mouth indicated by incisions. Two pointed protrusions at the front, at shoulder level possibly indicate breasts. Painted arms on the shoulder, elbows bent underneath the “breasts” and brought to the front of the body. Two diametrically opposed circular holes opened at the lower part of the bell body, apparently for the suspension of legs. Two smaller circular holes opened at the vertex of the bell. A bigger irregular hole is opened in the middle of the neck below the face; circular puncture marks (blind holes) on the wall of the bell. Lower body and neck decorated with groups of horizontal bands, shoulder with vertical wavy lines. Between the “breasts”, a branch or inverted triangle.

68) **“Bell-doll”. Copenhagen (Cat. No. 110).** (pl. 10)

Thebes, context unknown
Early 7th century BC (Szabó by style)
Higgins 1967, 23, pl. 9C

Ht.: 0.15 (without legs)

Complete, one breast missing. Figurine with body in the shape of a circular, conical bell with straight sides. Elongated neck, pinched nose, indented eyes, bird-like modelling of the head. Short and flat (wing-like) upraised arms. Two holes pierced under the arms for the suspension of legs; prominent detailed feet with six plastic toes. Plastic breasts. Decoration with bands of horizontal lines and zone with undulating line at lower part of bell. Instrument: Anthropomorphic bell?

69) **“Bell-doll”. Athens, Polytechnion 1974.** (pl. 10)

Possibly from Thebes
Early 7th century BC (Szabó by style)
Elderkin 1930, 458-9, fig. 4; Dööig 1958, 50-51, list 1, no.3; Themelis 1973, 360 ff., fig. 20; Szabó 1994, 15 n.2, fig.3
Complete. Overall shape similar to Cat. 68, legs attached near the rim. Dots for eyes, pinched and painted nose, pellet breasts, painted band at neck, toes indicated by paint. Legs, feet and arms decorated with groups of horizontal lines; body and neck with groups of vertical lines.

Instrument: Anthropomorphic bell?

70) “Bell-doll”. (pl. 10)
Boeotian (by style), unknown provenance
Early 7th century BC (Szabó by style)
Müller 1929, pl. 18 no. 264; Döring 1958, 50-51, list 1, no. 1; Szabó 1994, 18, n. 29

Complete. Figurine in the shape of circular conical bell with sides curved outwards. Elongated neck, pinched nose, indented eyes, bird-like modelling of the head. Mobile legs, prominent detailed feet with painted toes. Decoration with bands of horizontal lines at neck and lower part of the bell, frieze with geometric motifs at body.

Instrument: Anthropomorphic bell?

Cos

71) Bell-shaped figure. Cos Museum Inv. No. 586. (pl. 10)
Serraglio cemetery, Tomb 14.
8th century BC
Morricone 1950, 320, 322, fig. 93; Higgins 1967, 20, pl. 6E; Bouzek 1974, 39, fig. 16:6; Szabó 1994, 17-8
Ht.: 0.156

Complete, locally made. Hollow wheel made body in the shape of a circular cylindrical bell with straight sides (slightly globular). Hand made head, pinched nose prominent eyes and ridge marking the eyebrows. Handmade arm and hands with four fingers; pellet breasts. Painted horizontal lines on neck and arms, vertical bands at bell, swastikas at chest and elaborate meander-swastika between breasts, spiky pendant hang from neck.

Crete

72) Auloi player. HM Inv. No. 22419. (pl. 10)
Crete, Agia Triada. Excavated in 1903.
Between mid 9th-6th centuries BC (PGB-Early Orientalising, D’Agata by style); LM:IIIB-C (1275-1100 BC, PostPalatial, Lebessi by style).
Dons no. 203; Lebesi 1989, 59, pl. 2y; D’Agata 1999, 138, D2.29, pl. LXXXII
Ht.: 0.045, W.: 0.027


73) Lyre player. HM Inv. No. 8104. (pl. 10)
Arkades, Tomb R
LG (mid/end 8th century BC)

Dons no. 49; Levi 1927-9, 280, fig. 355a, 542; MusikTanz cat. no. 95
Ht.: 0.076, W.: 0.07

Fragmentary, lower part missing. Handmade. Solid cylindrical body, triangular torso, long arms. Left arm holding a lyre upright by the outer arm, right bent over the chest to play it. Plastic swollen eyes, ears and nose in relief. Wears a flat cap. Brown paint round the eyes, on cap, marking eyebrows and mouth, denoting fingers. Three horizontal lines at neck; short strokes on arms, soundbox and yoke of lyre.

Instrument: Lyre, deep soundbox, continuous arms, three strings, straight crossbar, held upright (face/upper chest level) almost parallel to the body (resting on the neck and head), only right hand on the strings.

74) Plaque of female with tambourine. MMNY Inv. No. 53.5.22. (pl. 10)

Praisos.
650-600 BC
Matz 1970, 97 no. D11, Pl. 42:d
Ht.: 0.209

Intact, surface worn off. Daedalic female figure with long dress and two-stud headdress brings the hands in front of her lower body to hold a circular object with wide frame, probably a tambourine (Matz also proposes a shield). Her feet visible beneath the dress. Kybele?

Instrument: Tambourine (frame drum), circular, frame marked with double incisions, held before the body (not played).

75) Plaque of female with tambourine. BM Inv. No. 1955.11-23.1. (pl. 10)

Unknown provenance.
Higgins 1967, 28, pl. 10A
Ca. 600 BC
Ht.: 0.156

Complete, fragments joined together. Daedalic female figure with long dress and two-stud headdress, hands in front of lower body. Holds a circular object with double frame that has been interpreted by Higgins as tambourine. Kybele?

Instrument: Tambourine (frame drum), circular, frame marked with double incisions, held before the body (not played).

Cyprus

76) Circle female dance with male auloi player. CM Inv. No C336. (pl. 10)

Cyprus, unknown provenance.

CG:1 (1050-950 BC, by style)
Flourentzos 1992, 42, pl. III no. 1; Coroplastik ii, 65 no. 1, pl. XXVIII: 8.
Ht.: 0.073; Ht. of musician: 0.059, Diam. of base: 0.103

Fragmentary, left arm of male figure and right aulos are now missing. Handmade, figures attached to a circular platform defined by red and black paint. Six female dancers of various sizes wearing tiaras, arms outstretched holding hands. Male musician in the middle wearing a pointed cap, traces of red paint at the mouth, probably indicating the phorbeia. Pinched noses, cylindrical roughly made bodies
and arms. Red-cross bands painted on the back of figures. Traces of red and black paint on tiaras and upper bodies of the figures.

Instrument: Double auloi, parallel (thin clay rods), phorbeia.

77) Circle female dance with male auloi player. CM Inv. No. C333. (pl. 11)
Cyprus, unknown provenance.
CG:I (1050-950 BC by style)
Flourentzos 1992, 42, pl. III.3; Coroplastic ii, 65 no. 2, pl. XXVIII: 10.
Ht.: 0.09; Ht. of musician: 0.06, Diam of base: 0.055x0.065

Fragmentary, hands of two dancers missing. Handmade, solid flat bodies.
Four figures on a circular platform. Three female figures wearing tiaras, with arms outstretched and clasping hands, encircle a smaller scale male auloi player wearing a pointed cap. The hands of the figure are not differentiated from the tubular auloi.
Instrument: Double auloi, parallel (clay rods continuing the hands).

78) Circle female dance with male syrinx player. CM Inv. No. C332. (pl. 11)
Cyprus, unknown provenance.
CG:I (1050-950 BC by style)
Flourentzos 1992, 42, pl. II: 1; Coroplastic ii, 65 no. 6, pl. XXVIII: 9.
Ht.: 0.103, ht. of musician: 0.098, Diam. of base: 0.07 (max).

Fragmentary, part of platform with one dancer and part of the second dancer now missing. Handmade, figures attached to an ovoid platform.
Three female dancers wearing tiaras, with outstretched arms clutching hands encircle a male musician wearing a pointed conical cap; he brings a wind instrument to his mouth. Hands bear no indication of fingers. Pinched noses, solid bodies with splayed bases.
Instrument: Syrinx, undefined block of clay, held at an angle with the mouth.

79) Circle female dance with tambourine player. CM Inv. No C350. (pl. 11)
Cyprus, unknown provenance.
CG:I-II (10th-mid 9th century BC by style)
Coroplastic ii 65, GD3, pl. XXVIII:11
Ht.: 0.085

Fragmentary, head of one dancer broken off. Handmade, figures attached on a circular platform. Three female dancers wearing tiaras, with outstretched arms clutching hands encircle a similar tambourine player. Pinched noses, solid bodies with splayed bases, heads tilted upward.
Instrument: Small tambourine (frame drum), circular, frame not indicated, played in front of chest perpendicular to the body and slightly tilted.

80) Circle female dance with male wind player. Louvre Inv. No. AM 958. (pl. 11)
Cyprus, unknown provenance. Bought in 1901.
CG:I-II (10th-mid 9th century BC by style)
Caubet, Fourrier & Queyrel 1998, 152 no. 200; Coroplastic iv, 133 no.
III(i)7, pl. LXXVIII:5; Caubet, Hermary & Karageorghis 1992, 81 no. 90
Ht.: 0.094, Diam. at base: 0.061
Complete. Handmade, four figures fixed to a trilobite/circular platform. Three female dancers wearing tiaras and holding hands encircle a male figure wearing pointed cap. He brings his hands together towards his mouth, as if to play a wind instrument. Pinched noses, solid bodies with splayed base. No traces of colour.
Instrument: Auloi are not shown at all, only hands are brought to the mouth. Maybe short flute or a whistle/pipe is indicated.

81) “Bell-doll” with upraised arms. CM Inv. No. B31/1935. (pl. 11)
Cyprus, unknown provenance.
CG:II/III (ca. 850 BC, by style)
Vandenabelle 1973, 47, fig. 1; Coroplastic ii, 79 no. 1, pl. XXXIII:10
Ht.(with legs): 0.14

Complete. Male(?) figure with wheel made body in the shape of circular, conical bell, sides slightly curved inwards, rounded vertex smoothly forming the neck of the figure. Handmade upraised arms, pellet breasts, head tilted back, face with pointed nose bulging eyes, ridges for eyebrows, relief ears. Black paint on eyes, eyebrows, chin (beard?), back of head (hair) and around the wrists. Holes at the side of bell for the suspension of legs with marked and painted feet. Bell decorated with horizontal bands and lines. Between the breasts, painted bell pendant with conical body hang from neck by a chain.
Instrument: Conical bell worn as pendant. Anthropomorphic bell?

82) Bell-shaped figure with upraised arms. BM Inv. No. 94/11-1/479. (pl. 11)
Amathus, Tomb 198.
CG:II/III (ca. 850 BC, by style)
Coroplastic ii, 79 no. 2, pl. XXXIV:1
Ht.: 0.082

Complete, upper part of head damaged. Similar to Cat. 81, but with very short arms and no legs. Sides of bell curved in and outwards (splayed). Black and red bands round the body of bell, black paint round the face. From neck hangs a painted bell-shaped conical pendant.
Instrument: Small conical bell or jingle worn as pendant.

83) Female with upraised arms. Kouklia Museum. (pl. 11)
Palaeapaphos-Skales, Tomb 62 no. 50
CG:II/III (ca. 850 BC)
Karageorghis 1983, 139, 147, pl. XCIX; Coroplastic ii 83 no. 8, pl. XXXVI:7a-b.
Ht.: 0.158

Complete, paint worn off at places. Cylindrical solid body with splaying base; breasts in relief. Wearing tiara, face with prominent nose and chin. Painted tiara, fingers, double rounded necklace with conical bell pendant between breasts (long clapper visible).
Instrument: Rattling jewellery (strung rattle) or bell pendant.

84) Female with upraised arms. Pierides Foundation Museum, Larnaca. (pl. 11)
Cyprus, unknown provenance.
CG:II/III (ca. 850 BC by style)
Coroplastic ii84, pl. XXXVII:6
Complete. Similar to Cat. 83. Painted eyes and mouth. Eyes, ears, chin and nose in relief. Painted bands and lines at lower body, arms and fingers; zig-zags on tiara. Wearing two V-shaped necklaces, each with a painted conical bell pendant or jingle.

Instrument: Conical small bell or triangular jingle worn as pendant

85) Naïskos with male lyre player and watchers. CM Inv. No. B220.1935. (pl. 11)
Cyprus, unknown provenance.
CG:III (850-750 BC, Karageorghis by style)
Dikaios 1961, 205, 54; Boardman 1971, 36-42; Demetriou 1989, 55, pl. 186; Karageorghis 1987, 359-62; Coroplastic ii, 86-7 no. 1, pl. XXXVIII:1a-d, fig. 69; Mlynarczyk 1983
Ht. (naïskos as preserved): 0.11; Ht. of musician: 0.07; W.: 0.104.

Fragmentary, parts of naïskos and watchers missing.
Pictorial scene: A male lyre player seated inside the naïskos against the wall and in front of an ambiguous object (stool, altar, cauldron, table?). Five watchers are peeping through the door, windows and the opening at the roof. All figures naked, with pinched noses and chins. Traces of red paint on the watcher at the door, decoration of brown geometric motifs on the corners of the naïskos.
Instrument: Lyre, U-shaped, continuous arms, strings not indicated, part of crossbar preserved on the inner arm, held upright (chest level) perpendicular to the body, played by right hand.

86) Standing male lyre player. CM Inv. No. 1985/II-9/4. (pl. 11)
CG:III (850-750 BC, Karageorghis by style).
Karageorghis 1985, 828, fig. 7a-b; Coroplastic ii, 82 no. 6, pl. XXXV:7
Ht.: 0.158

Complete, lower back part of body complemented. Male lyre player with wheel-made conical body, thick cylindrical neck, handmade head with large swollen eyes, nose and ears in relief. Hair, beard and eyes painted with black paint. Long dress decorated with large triangular motifs at front and back. Traces of black paint on the lyre, held at left side tilted at 45 degrees; left hand at crossbar. Described as having moveable legs, but there is no evidence of suspension holes.
Instrument: Lyre, deep soundbox, outstretched straight arms, no strings, straight crossbar, held tilted at almost 90 degrees (chest level) perpendicular to the body, played with right hand whereas left hand is placed on the crossbar (tuning?).

87) Standing male lyre player with moveable legs. Munich Inv. No. 8853. (pl. 11)
Cyprus, unknown provenance.
CG:III (850-750 BC, Karageorghis by style)
Vandenabeele 1973, 49, fig. 2; Coroplastic ii, 82 no. 7, pl. XXXV:7
Ht.: 0.125

Fragmentary, lyre and left hand partially missing. Male lyre player has a wide hollow wheel-made bell-shaped body slightly splayed at base and with two holes for the suspension of legs. Thick cylindrical neck, hand-made arms and large hollow head, wearing turban; swollen eyes, prominent nose and ears in relief. Black paint on eyelids, moustache and beard. Painted bands at lower body.
Instrument: Lye, U-shaped, infixed straight arms, held tilted at 90 degrees (chest level) perpendicular to the body, probably played by both hands placed on the strings (left hand partly missing).

88) Standing lyre player with moveable legs. LM (unknown number). (pl. 11)
Kourion-Kaloriziki Tomb 42. Found at the dromos.
CG:III (850-750 BC, by context)
Benson 1973, 52, 126, K1146, pl. 41; Coroplastic ii, 82 no. 5, pl. XXXV:5
Ht.: 0.125

Fragmentary, lyre partially missing. Unclear sex. Lyre player with wheel-made bell-shaped conical body perforated at base for the suspension of legs. Head tilted backwards, with a suspension hole at top. Hand-made arms, right bent to play the lyre held by the left. Black paint for eyes, mouth, long hair. Painted black and red bands round the body. V-shaped necklace painted at neck.

Instrument: Lyre, deep soundbox, thinner (infixed?) arms, two strings, held tilted between 45-90 degrees (chest level) perpendicular to the body, both hands on the strings. Crossbar missing.

89) Ring kernos with male lyre player. MMNY Inv. No. 74.51.660
Cyprus, unknown provenance. Cesnola Collection.
CG:III (850-750 BC, by style)
Karageorghis 2000, 86 no. 138; Myres 1914, no. 899
Ht. (max.): 0.114, Diam. of ring: 0.171

Complete. White-Painted III Ware. Five different vases (two amphorae, a krater, cauldron and oenochoe) and a lyre player attached at top of ring. Vases decorated with geometric patterns; traces of paint at ring. Pictorial scene: Standing nude male lyre player with marked genitalia, triangular torso, thick neck, large head with plastic ears and pinched nose. Eyes, eyebrows, hair, beard, left hand and genitals painted black. Black band around the waist.

Instrument: Lyre, deep soundbox, thinner (infixed?) arms, two strings, held tilted at 90 degrees (chest level) perpendicular to the body, played by right hand placed on strings, left arm holding outer arm of lyre.

90) Seated male lyre player on horseback. CM Inv. No. Kouklia "Skales" T52/2. (pl. 12)
Palaepaphos-Skales, Tomb 52, partly destroyed by a bulldozer. Found with local and imported pottery and a spearhead.
CG:III (850-750 BC)
Karageorghis 1983, 90. pl. LXXIII; Vandenabeele 1991, 61;
Coroplastic ii, 88 no. 1, pl. XXXIX:1
Ht.: 0.0152, L.: 0.0151, ht. of musician: 0.0102

Complete. Seated en amazone on a saddle. Pinched nose and chin. Painted beard, legs painted black below the knees. Right arm bent to play the lyre held at left side by the left hand and tilted at 45 degrees. Lyre painted purple, with a black line along the crossbar. Horse and saddle decorated with purple and black paint.

Instrument: Lyre, deep soundbox, continuous straight arms, two strings, straight crossbar, held tilted between 45-90 degrees (chest level) perpendicular to the body, played with both hands placed on the strings.

91) Seated lyre player on horseback. CM Inv. No. 1992/I-20/I. (pl. 12)
Cyprus, unknown provenance. Bought from Sotheby's, London.
Fragmentary, originally two figures on the horse, rider now missing. Second figure seated en amazone at rear of horse, on a saddle with a back. Pinched nose and painted black beard, hair, nose and eyes. Horse has prominent mane and elongated body; decorated with black paint, schematic branches (herring motif) on four legs and latticed triangles on the sides of body. On the right front leg an unidentified creature (frog?) is ascending (taken as collar by Karageorghis).

Instrument: Possibly lyre, continuous ovoid shape, no strings, held perpendicular to the body. Possibly played by right hand which is broken off.

**92) Group with horse on wheels, rider, lyre player and dancers.**

Hadjiprodromou Collection, Famagusta, no. 424. (pl. 12)

Cyprus, unknown provenance.

CG:III/CA:I (ca. 750 BC, by style)

Karageorghis 1992b, 175-6, fig. 3; Coroplastic ii, 89 no. 9, pl. XL: 3

Ht.: 0.235; L.: 0.30

Terracotta horse with wheels fixed to its short legs, long neck, prominent mane, cylindrical nose perforated horizontally near the muzzle and a curved tail. On its slim, cylindrical, elongated body are placed four figures; a seated rider with bent legs wearing a helmet, and three smaller scale figures behind him including a lyre player facing backwards towards two figures dancing with outstretched arms. Painted eyes and mane, branches (herring-bone motif) on horse’s neck, latticed triangle on horse’s body; ladder pattern on rider’s leg. Paint on small figures, rider’s head and wheels.

Instrument: Lyre, deep soundbox, continuous straight arms, two strings, straight crossbar, crosspieces, held upright (chest level) perpendicular to the body, played with right hand, left hand holding the outer arm.

**93) Standing male auloi player.** Torino, Museo di Antichita, Inv. No. 5727. (Coll. Cerruti No. 9). (pl. 12)

Idalion. Context not known

CG:III/CA:I (mid/end 8th century, by style).

LoPorto 1986, 139 no. 320

Ht.: 0.09

Fragmentary, lower part missing. Grey-ish fine clay. Male auloi player with cylindrical body with splayed base. Prominent nose made of a separate lump of clay. Arms bent towards the mouth, holding the auloi. Phorbeia plastically rendered over the cheeks and the top of the head with two rolls of clay. It might be part of a ring dance.

Instrument: Double (?) auloi, parallel (two clay rods), phorbeia.

**94) Standing male auloi player.** Torino, Museo di Antichita, Inv. No. 5722 (Coll. Cerruti no. 10)

Idalion. Context not known. (pl. 12)

CG:III/CA:I (mid/end 8th century BC by style)


Ht.: 0.075
Fragmentary, lower part missing. Grey-ish clay. Male auloi player with cylindrical short body, splayed base (fragmentary?). Arms raised towards the mouth, holding the auloi. Plastically rendered eyes, ears and nose.

**Instrument:** Double auloi, parallel (two clay rods).

### 95) Standing male auloi player with moveable legs. CM Inv. No. 1981/V-4/1. (pl. 12)

Cyprus, unknown provenance. Purchased in London.

Early CA: I (750 BC, by style)

Flourentzos 1992, pl. II: 5-6; Coroplastic iv 38 no. I(vi)1, pl. XVIII:9

Ht.: 0.017

Fragmentary, right hand and aulos missing. Male auloi player with a pointed cap.

Wheel-made tubular body with splayed almost bell shaped base; two diametrically opposed holes for suspension of legs. Large head and arms handmade. Red and black bands on the body, red cross-bands on chest and back, black straps on arms and neck, black paint on face. Traces of red paint at the inner side of the aulos and on the cheeks, probably representing the phorbeia.

**Instrument:** Double auloi, divergent (one thin clay rod), phorbeia.

### 96) Dinos fragment with plastic auloi player. Larnaca M.LA 1498, T.11/32. (pl. 12)

Agios Georgios, Tomb 11 no. 32

CA: I (750-660 BC)

Coroplastic iv, 39-40, fig. 21; BCH 114, 1990, 946, fig. 25.

Ht.: 0.218 (vase), 0.06 (figurine).

Almost complete, fragments joined together. Figure placed under the dinos handle which is decorated with a bull's head. A second figure was standing next to the musician but is now missing. Eyes, mouth and body painted with black colour, conical headdress and arms with red.

**Instrument:** Double auloi, parallel (thin clay rods).

### 97) Standing male auloi player with moveable legs. MMNY 74.51.1691. (pl. 12)

Said to be from a tomb at Idalion. Cesnola Collection

CA: I (750-600 BC, by style)

Karageorghis 2000, 149 no. 233, Myres 1914, no. 2043; Coroplastic iv 38 no. I(vi)3, pl. XIX:2

Ht.: 0.149;

Complete, apart from the legs. Male auloi player with conical headdress. Overall shape same Cat. 95, but with wider body and flatter base. Small head tilted back, pinched nose, eyes and beard rendered in black paint, headdress in red. Phorbeia painted black at cheeks. Body and arms decorated with horizontal black and red bands and lines.

**Instrument:** Undefined clay block/rod, auloi in one piece.

### 98) Circle male dance and auloi player. Vienna Kunsthistorisches Museum Inv. No. V1172. (pl. 12)

Possibly Idalion. Found in 1869 by L.P. Cesnola

CA: I (750-600 BC)

Levi 1961-2, 140 fig. 175; Coroplastic iv 133 no III(i)4, pl. LXXVIII:7; Bernhard-Walcher et al. 1999, 132 no. 51
Ht.: 0.105, Diam of base: 0.0114

Fragmentary, parts of arms of dancers missing. Handmade. Three figures holding hands attached to a circular platform; in the middle similar auloi player holding the two auloi apart with his well defined hands. All figures wear pointed headdress and have solid cylindrical bodies, pellet ears, prominent noses and painted eyes and eyebrows. Noses, ears, hands of musician and auloi painted red, headdresses painted black. Black and red paint on shoulders, back and arms of figures.
Instrument: Double auloi, divergent (thin clay rods).

99) Standing male with moveable legs clapping hands. MMNY Inv. No. 74.51.1692. (pl. 13)
Said to be from a tomb at Ormidhia. Cesnola Collection.
CA:I (750-600 BC, by style)
Karageorghis 2000, 148 no. 228; Coroplastic iv 59 no. I(XI)9; Myres 1914 no. 2042.
Ht.: 0.145

Intact, legs missing. Hollow wheel-made tubular body with splayed almost bell shaped base with two diametrically opposed holes (for suspension of legs?). Head and arms handmade; arms bent forward in front of chest, palms parallel and close together, as if clapped or holding a thin object between them (no trace of such an object). Wearing conical headdress painted red. Body and arms decorated with horizontal black and red bands and lines. Traces of paint on the palms.
Instrument: Hand clapping.

100) Female with amphora on head and bell pendant. MMNY Inv. No. 74.51.1617. (pl. 13)
Allegedly from a tomb at Episkopi, near Kourion. Cesnola Collection
CA:I (750-600 BC)
Karageorghis 2000, 162 no. 263; Myres 1914, no. 2038
Ht.: 0.183

Intact. Wheel-made hollow tubular body with splayed base. Face with pellet nose and ears painted red; eyes and eyebrows painted black. Breasts in relief. Arms raised to the back of head to support the vase. Figure wearing painted elongated conical bell pendant hanging between breasts from V-shaped necklace. Black lines indicate the short sleeves and neck line of dress. Red and black bands at body and bottom of base.
Instrument: Large bell pendant, conical.

101) Figure with upraised arms wearing bell pendant. CM Inv. No. 1976/XII-27/2. (pl. 13)
Cyprus, unknown provenance.
CA:1 early (ca. 750 BC, by style)
Coroplastic iv, 5 cat. no. I(i)6, pl. 1:8
Ht.: 0.092, L.: 0.052

Complete. Hollow wheelmade cylindrical body, small breasts, no ears, upraised handmade arms with palms turned down. Bulging eyes, prominent nose and chin. Black paint for hair and large eyes. Wearing painted short conical bell pendant hanging from a V-shaped necklace on chest. Transversal painted bands at lower body.
Instrument: Small conical bell pendant.
102) Figure with bell pendant. *LM* Inv. No. AM 595 (79.763.1). (pl. 13)

CA:i (750-600 BC, by context)
Hermary 2000a, 19 no. 2, pl. 1:2
Ht.: 0.086, L.: 0.074

Fragmentary, head and lower body missing. Torso and beginning of arms and neck preserved. Arms possibly upraised (Hermary). Hollow wheel made body. Breasts indicated by paint. Figure wearing large elongated conical bell pendant hang from a V-shaped necklace between the breasts; it is painted in black and red, clapper visible. Remains of hair at the nape painted black; possibly a belt at the back. Decoration with horizontal and vertical lines.
Instrument: Large bell pendant, conical.

103) Figure with tambourine (disc) and rattle pendant. *MFF* 76.1.7. (pl. 13)

Amathus, grotto on the slope of the Acropolis, square LU 316-317.
Excavated in 1976.
CA:i-II (750-475 BC)
Hermary 2000a, 24 no. 22, pl. 4:22
Ht.: 0.058, L.: 0.06

Fragmentary, only torso and left arm preserved. Disc (tambourine?) painted red, frontally placed at the level of the abdomen and held from underneath, apparently with both hands. Rattle pendant (jingle) triangular in shape, painted black, with a dot inside painted red; hanging on chest from a V-shaped necklace. Indication of hair at the nape.
Bichrome ladder pattern on the arm and at the back shoulder.
Instrument: Small tambourine (frame drum), frame not indicated, held (not played) before the body. Triangular (conical) jingle worn as pendant.


Arsos Sanctuary (no. 317).
CA:i-II (750-475 BC)
*Coroplast* iv 133 cat. no. III(i)2, pl. LXXVIII: 2
Ht. 0.083, Diam. of base: 0.066.

Fragmentary, head and hand of one dancer broken off. Handmade, four figures fixed on a trilobite/circular platform. Three female dancers wearing tiaras and holding hands encircle a figure also wearing tiara that brings their hands together in front of their face/chest (no object held). Pinched noses, solid bodies with splayed bases, heads titled upwards. Bands of red paint on the back of figures.
Instrument: Hand clapping.

105) Bell or “Bell-doll” with tambourine. Geneva, Musée d’Art et d’Histoire, Inv. No. HM8586. (pl. 13)

Cyprus, unknown provenance.
CA:i-II (750-475 BC, by style)
*Coroplast* iv, 41 cat. no. I(vii)1, pl. XIX:9
Ht.: 0.125

Complete. Wheelmade body in the shape of a circular bell, conical in outline, perforated on the right side at waist level for the suspension of mobile legs or a
clapper. Upper part of body solid, with handmade head and arms. Broad face with pinched nose, pointed chin, large ears and high headress (tiara?). Arms brought together at face/chest level to hold a tambourine modelled as a circular, flat clay disc, played with the right hand and held from below by the left. Undetermined sex.

Instrument: Tambourine (frame drum), circular, frame indicated plastically, played in front of chest perpendicular to the body, tilted at 30-45 degrees. The figure may have been an anthropomorphic bell, with a single hole opened for the suspension of a clapper rather than of mobile legs.

106) Male cymbal player with mobile legs. Famagusta, Hadjiprodromou Collection, no. 1342. (pl. 13)
Cyprus, unknown provenance.
CA: I-II (750-475 BC, by style)
Coreoplastic iv, 41 cat. no. I(vii)2, pl. XIX:10
Ht.: 0.14
Complete. Hollow wheel made body with splayed base, head and hands handmade. Long neck, face slightly tilted back, pinched nose, prominent chin, pellets for ears. Arms brought together at chest level, holding a very small circular piece of clay representing cymbals, as the hands are placed in the middle of the clay disc (Karageorghis: tambourine). Bands of black and red paint at lower body, transverse strokes on arms, eyes and beard in black paint.
Instrument: Cymbals, made of a single small circular piece of clay, held at chest level perpendicular to the body, hands placed antithetically on each side of the instrument.

107) Bell-shaped male cymbal player with mobile legs. Copenhagen Inv. No. 6542. (pl. 13)
Cyprus, unknown provenance. Bought in Athens in 1901, acquired by the museum in 1910.
CA: I-II (750-475 BC, by style)
Coreoplastic iv, 41 cat. no. I(vii)3; Karageorghis et al. 2001, 57 no. 102
Ht.: 0.142
Complete, apart from the missing legs. Hollow wheel made body with splayed base perforated with two diametrically opposed holes for the suspension of mobile legs. Handmade arms and head. Arms raised and brought together at face level, holding a circular piece of clay representing cymbals, as the hands are placed in the middle of the clay disc (Karageorghis: tambourine). Face slightly tilted back, pinched nose, prominent chin. Pointed cap perforated horizontally for suspension. Red paint for cap, black for eyes, beard and arms. Diagonal black straps on the chest, red at the back. Lower body decorated with black and red horizontal bands.
Instrument: Cymbals, made of a single small, circular, thin and flat clay disc, held vertically at face level perpendicular to the body, hands placed antithetically on each side of the instrument.

108) Cymbal player. CM Inv. No. B234a. (pl. 13)
Cyprus, unknown provenance (associated with Amathus workshop).
CA: I-II (750-475 BC, by style)
Coreoplastic iv, 41 cat. no. I(vii)6, pl. XIX:14
Ht.: 0.138
Complete, two fragments joined together. Handmade, cylindrical solid body with splayed base. Broad face, pinched nose, pellets for ears, hair to the nape and
turban-like headdress plastically rendered, facial features painted. Arms raised and brought together at chest level, holding a small circular piece of clay representing cymbals, as the hands are placed in the middle of the clay disc (Karageorghis: tambourine). Possibly male.

Instrument: Cymbals, made of a single small circular clay disc, held vertically at face/chest level perpendicular to the body, hands placed antithetically on each side of the instrument.

Idalion (associated with Amathus workshop).
CA:I-II (750-475 BC, by style).
Coroplast ic iv, 41 cat. no. I(vii)9, pl. XX:3
Ht.: 0.135

Complete. Handmade, solid cylindrical body with splayed base. Broad face, pinched nose, pellets for ears, hair to the nape and turban-like headdress plastically rendered, pointed chin (beard?), facial features painted. Arms raised and brought together at chest level, slightly on the left side. Holding a small circular piece of clay representing cymbals, as the hands are placed in the middle of the clay disc (Karageorghis: tambourine). Black paint for hair, eyes, band around the waist and transverse strokes at arms. Red paint for forehead, mouth, ears, headdress and instrument. Possibly male.

Instrument: Cymbals, made of a single small, circular, thin and flat clay disc, held vertically at face/chest level perpendicular to the body, hands placed antithetically on each side of the instrument.

Idalion (associated with Amathus workshop).
CA:I-II (750-475 BC, by style).
Coroplast ic iv, 41 cat. no. I(vii)10, pl. XX:1
Ht.(preserved): 0.082

Fragmentary, only upper part of the body preserved. Similar to Cat. 109. Top of head concave, black and red bands on the arms.

Instrument: Cymbals, made of a single small, circular, thin and flat clay disc, held vertically at chest level perpendicular to the body, hands placed antithetically on each side of the instrument.

110) Cymbal player. CM Inv. No. B179. (pl. 13)
Cyprus, unknown provenance (associated with Amathus workshop).
CA:I-II (750-475 BC., by style)
Coroplast ic iv, 42 cat. no. I(vii)12, pl. XX:8
Ht.: 0.148

Complete. Handmade, solid cylindrical body with splayed base. Broad face, pinched nose, pellets for ears, hair to the nape and turban-like headdress plastically rendered, pointed chin (beard?), facial features painted. Arms raised and brought together at chest level, slightly on the left side. Holding a small circular piece of clay representing cymbals, as the hands are placed in the middle of the clay disc (Karageorghis: tambourine). Possibly male.

Instrument: Cymbals, made of a single circular, thin and flat clay disc, held vertically at chest level perpendicular to the body, hands placed antithetically on each side of the instrument.
111) **Cymbal player. CM Inv. No. B217.** (pl. 13)
Cyprus, unknown provenance (associated with Amathus workshop).
CA: I-II (750-475 BC, by style)
*Coroplastica iv, 42 cat. no. I(vii)14, pl. XX:6*

Ht.: 0.10

Intact. Handmade, cylindrical solid body with splayed base. Broad face, pinched nose, pellets for ears, hair to the nape and turban-like headdress plastically rendered, facial features painted. Arms brought together at the lower front part of the body, holding a very small circular piece of clay representing cymbals, as the hands are placed in the middle of the clay disc (Karageorghis: tambourine). Possibly male.

**Instrument:** Cymbals, made of a single very small circular piece of clay, held low in front of the body, hands placed antithetically on each side of the instrument.

112) **Cymbal player. NyCG Inv. No. 3611.** (pl. 13)
Cyprus, unknown provenance.
CA: I-II (750-475 BC, by style)
*Coroplastica iv, 42, cat. no. I(vii)15, pi. XX:7; Karageorghis 2001, 118 no. 17*

Ht.: 0.115

Complete. Handmade, cylindrical solid body with splayed base. Prominent nose, ears, thick band of clay at forehead. Arms raised and brought together at chest/face level, holding a wide circular piece of clay near its periphery, most likely representing cymbals as the hands are placed on each side of the clay disc, although not as convincingly as in Cat. 107-111 (Karageorghis, *Coroplastica*: tambourine). White paint for face, black paint for eyes and hair, red for body, ears, nose, chin, forehead band and instrument. Possibly male.

**Instrument:** Cymbals, made of a single fairly wide circular, thin and flat clay disc, held vertically at face/chest level perpendicular to the body, hands placed antithetically on each side of the instrument; position of the hand near the lower periphery of the instrument is compatible with the iconography of tambourine playing.

113) **Female cymbal player. CM Inv. No. C394.** (pl. 14)
Cyprus, unknown provenance.
CA: I-II (750-475 BC by style)
*Coroplastica vA, 70, cat. no. II(xv)20, pl. XLVII: 8*

Ht.: 0.174; Diam. of instrument: 0.025-0.028

Intact. Possibly from the Larnaca-Kamilarga workshop. Standing female playing the cymbals. Hollow, cylindrical, wheelmade body with splayed base. Small rounded mouldmade head and chest (bad mould); hair locks on either side of the face, necklace shown faintly. Flat arms brought together at chest level, holding a wide circular piece of clay representing cymbals, as the hands are placed in the middle of the clay disc (Karageorghis: tambourine). The instrument is supported further by an extra piece of clay underneath it. Orange vertical bands on the sides of the dress, paint on hair, face, arms and around the neck.

**Instrument:** Cymbals, made of a single fairly wide circular, thin and flat clay disc, held vertically at face/chest level perpendicular to the body, hands placed antithetically on each side of the instrument. The left hand is slightly higher than the right; the difference in placement of hands could be understood as indicative of the way one strikes the cymbals in a swinging movement.
114) **Standing tambourine player.** *LM* Inv. No. T276/253. (pl. 14)
Amathus, Tomb 276; the tomb was used from the Cypro-Archaic I to the Cypro-Classical period.
CA:I-II (750-475 BC)
*Coropalstic* vA, 71-2 cat. no. II(xv)33, fig. 34, pl. L:1; Karageorghis 1987, 3, 17 no. 7, fig. 1, pl. II
Ht.: 0.242

Complete. Undetermined sex; classified as female by Karageorghis. Wheel made hollow body, mould made face, hand made long hair (locks modelled at sides of face), hands and instrument. Tambourine made of a circular piece of clay with flattened circumference; it is positioned at left side of body, held from the bottom by left hand and beaten near the middle by the right hand.
Instrument: Tambourine (frame drum), circular, frame indicated plastically, played in front of chest perpendicular to the body and tilted at 30 degrees.

115) **Female with tambourine.** CM Inv. No. C598. (pl. 14)
Arsos.
CA:I (last quarter 7th century BC)
Schmidt 1968, 70; *Coropalstic* vB, 197 cat. no. VI(ii)11, pl. LI:5
Ht.: 0.304

Complete. Mould made front, reverse unworked. Arsos workshop. Female figure on a low convex base, dress painted over with red paint. Broad face, plastically rendered facial features, earrings, hair locks and fillet; breasts indicated, incised toes. Right arm bent across the abdomen area to hold a circular clay disc on the left side, parallel to the body; left arm to the side. Traces of yellow colour on earrings.
Instrument: Tambourine (frame drum), circular, frame not indicated, held on the side of the body (not played).

116) **Female with syrinx.** CM Inv. No. C698. (pl. 14)
Arsos no.518.
CA:I (last quarter 7th century BC)
Schmidt 1968, 29, pl. 52; *Coropalstic* vB, 215-6 cat. no. VII(i)2, pl. LV:8
Ht.: 0.277

Complete, fragments joint together. Mould made front, reverse unworked and slightly concave. Arsos workshop. Female figure holding a rectangular object that has been described by Schmidt as a “book”, but could be identified as a syrinx on the basis of other iconographic representations of the instrument (Karageorghis). Oval face with delicate facial features, high cheek bones and pointed chin. Wears three necklaces and a large pendant, large earrings and hair falling in locks on the sides of the face. Over-fold of dress (apoptygma) rendered plastically. Holds the syrinx with right hand brought across the abdomen, left arm to the side.
Instrument: Syrinx, rectangular, ends of reeds modelled by transverse incisions, held and not played.

117) **Circle mixed dance with male lyre player.** Stockholm, Medelhavsmuseet Inv. No. A.I. 1693+2083. (pl. 14)
Ayia Irini sanctuary. Exact findspot not recorded.
CA:II (650-580 BC)
*SCE* II, 735, 789, 811, pl. 233:6; *Coropalstic* iv 132, III(i)1, pl. LXXVIII:1; Karageorghis et al. 2003, 198-9, no. 228
Ht.: ca. 0.115; Diam. of disc: 0.16

Fragmentary, instrument and musician’s hands missing, disc restored. Snowman technique. Circle dance of two male and two female dancers arranged in opposing pairs on the periphery of a circular base, holding hands. A male lyre player in the middle, with both arms bent; remaining strap of clay on his left shoulder probably belongs to the inner arm of the lyre. Pellet noses and ears, females have pellet breasts. All wear long dress and headdresses shaped like turbans, apart form one dancer with a conical cup and no facial features.

Instrument: Lyre, only part of arm/crossbar surviving, probably held upright (chest level) perpendicular to the body, played with the right hand.

118) Circle dance, lyre player, pigeon stand and cauldron. Louvre Inv. No. AO 22221
Idalion. Collection de Clercq, (pl. 14)
CA:I/II (end 7th - beginning 6th century BC)
Caubet, Fourrier & Queyrel 1998, 153-4 no. 202; Coroplastic iv 136-7 no. 10, pl. LXXVIII:9; Caubet 1976, 33 no. 158; Caubet, Hermary & Karageorghis 1992, 100-1 no. 117; Boardman 1971, 38-41, fig. 4, pl. XVIII:1
Ht.: 0.215; Diam. of base: 0.20

Fragmentary, parts of arms, a dancer and head of musician missing. On a circular base, four figures holding hands dance around a cylindrical/conical stand, hollow and pierced, with birds perching around it and poking out of some holes (dovecote?); at the foot of the stand a cauldron placed on a conical foot and next to it a lyre player. All figures have long solid cylindrical bodies, prominent pellet noses and ears, hair rendered plastically and eyes painted black. All wear turban-like headdresses painted red, have black and red vertical bands on their bodies and hair painted black. No indication of sex. Decorated with red and black bands on the arms.

Instrument: Lyre, continuous soundbox, arms and crossbar, two strings, held upright (chest level) perpendicular to the body, played with the right hand, left hand on the crossbar (tuning?).

119) Standing male lyre player. Louvre Inv. No. AM 225. (pl. 14)
CA:I/II (end 7th - beginning 6th century BC)
Caubet, Fourrier, S. & Queyrel 1998, 148 no. 194; Caubet, Hermary & Karageorghis 1992, 101-2 no. 121; Coroplastic iv 37 no. I(v)6, pl. XVIII:7
Ht. 0.145

Fragmentary, right arm missing. Male lyre player wearing turban-like headdress painted red. Solid tubular handmade body with splayed concave base. Thick neck, large head, pellet nose and ears, also red. Eyes, beard and strings of lyre painted black. Red and black bands at body and arms.

Instrument: Lyre, deep soundbox, arms bent forward, two strings, straight crossbar, held upright (chest level) perpendicular to the body, played with right hand (now missing), with the left hand holding the outer arm.

120) Horse with bell pendant. Louvre Inv. No. N 3297. (pl. 14)
Cyprus, unknown provenance. Acquisition Colonna-Ceccaldi 1869.
CA:I/II (end 7th - beginning 6th century BC)
Caubet, Fourrier & Queyrel 1998, 158 no. 208
Ht.: 0.155, L.: 0.132
Complete, fragments joined together. Handmade. Muzzle of horse well defined, broad and pierced at the end; short mane, ears indicated, flapping tail. Harness plastically rendered at neck and muzzle. Two bell pendants at front (below the muzzle) hang from a strap tight at neck; bell is circular and conical in shape, with sides curved in and out. The detailed harness might indicate that the horse was attached to a chariot or cart.

Instrument: Bell, circular, conical.

121) Female with tambourine. Louvre Inv. No. AM167. (pl. 14)  
Probably from Lapithos.  
CA: I/II (end 7th-beginning 6th century BC)  
Yon & Caubet 1988, 15 no. 28, pl. III; Caubet, Fourrier & Queyrel 1998, 165 no. 224; Coroplastique vB, 208 cat. no. 44, 275 cat. no. VI(vii) 118, pl. LIV:6, LXXX:3  
Ht.: 0.198

Almost complete, apart from the partly broken base. Stylistically associated with Ardos workshop. Mouldmade front, reverse unworked. Nude female figure (or wearing a transparent dress) on a low base. Broad face, plastic and painted eyes, nose, lips, hair locks, lotus flowers on the headdress and jewellery (necklaces, earrings, nose ring), breasts indicated. Right arm bent across the abdomen area to hold a circular clay disc on the left side, parallel to the body; left arm to the side. No traces of colour left.  
Instrument: Tambourine (frame drum), circular, frame not indicated, held at the side of the body (not played).

122) Tambourine player. Louvre Inv. No. AM 1426d. (pl. 14)  
Possibly from Kamilarga.  
CA: I/II (end 7th - beginning 6th century BC, by style)  
Caubet, Fourrier & Queyrel 1998, 360 no. 584  
Ht.: 0.14

Fragmentary, lower part missing. Remaining upper part of tambourine player. Hollow cylindrical body, handmade hands and instrument, mouldmade hollow head, vend hole at the back of neck. Egyptianising features and hair style, broad face, wide eyes (painted), nose and mouth in relief. Arms brought together at chest level to play a tambourine with the right hand, held from below by the left. Traces of red and black paint on the neck, possibly indicating necklaces.  
Instrument: Tambourine (frame drum), made of a thick, circular and flat disc of clay flattened at the rim to render the frame of the instrument. Held upright, perpendicular to the body. Possibly piece of clay below the instrument for support.

123) Female cymbal player. Ontario, Royal Museums Inv. No.925.39.9. (pl. 14)  
Cyprus, unknown provenance (associated with the Ardos and Lapithos workshops).  
CA: I/II (late 7th - early 6th century BC, by style)  
Karageorghis et al. 2003, 95 no. 147  
Ht. (preserved): 0.127

Fragmentary, part of the base broken off. Solid cylindrical body with splayed base, handmade hands with instrument. Mouldmade face, almond shaped eyes with ridged eyelids, large nose and ear-cups. Locks of curly hair above the forehead; wears necklace with disc pendant. Arms brought together at chest level holding a small circular piece of clay, apparently representing cymbals as both hands are placed in the middle of the clay disc.
(Karageorghis: tambourine). Traces of red paint on lips, arms and nose; black paint on hair, eyebrows and iris.

Instrument: Cymbals, made of a single circular, thin and flat clay disc, held vertically at chest level perpendicular to the body and slightly tilted, hands placed antithetically on each side of the instrument.

From a tomb at Larnaca-Kamilarga.
CA: I/II (7th - 6th century BC)
Bernhard-Walcher et al. 1999, 148 no. 63
Ht.: 0.198

Intact. Possibly female. Cylindrical wheel made hollow body with splayed base. Mould made large head fixed onto the body with a tenon; short neck. Egyptianising hair style. Ridged eyelids and eyebrows; locks of hair to the nape, back of head flat with an air-hole. Arms handmade, bent to hold a thin tambourine in front of chest; left hand supports it from below, right hand plays it. Black paint at hair and eyes, traces of red on face. Vertical bands on the sides of figure. Undetermined sex (Karageorghis: female on the grounds of its facial features)
Instrument: Tambourine (frame drum), circular, frame not indicated, played in front of chest perpendicular to the body.

Sanctuary at Larnaca-Kamilarga (NW of Kition), founded possibly during the 7th century and used until the Hellenistic period. Excavated by Myres in 1894.
CA: I/II (7th - 6th century BC)
Bernhard-Walcher et al. 1999, 146 no. 60
Ht.: 0.186

Intact. Undeterminable sex. Cylindrical wheel made hollow body with splayed base. Mould made head fixed onto the body with a tenon; short neck. Wears conical headdress painted black. Red and black paint around neck. Arms handmade, bent to hold a small and thick tambourine in front of chest; left hand supports it from below, right hand plays it. Arms and tambourine painted red. Vertical bands on the sides of figure, two horizontal bands at waist with three tassels hanging (belt?). Instrument: Small tambourine (frame drum), circular, frame not indicated, played in front of chest perpendicular to the body.

126) Male tambourine player. CM Inv. No. Al. No.102. (pl. 14, 15)
Sanctuary at Ayia Irini. Belongs to Gjerstad’s Ayia Irini Type VI.
CA: I-II (Neo-Cypriote, Schmidt: 610-550 BC; Gjerstadt: 560-520 BC)
SCE II, 678 no.102
Ht.: 0.197

Complete. Hollow cylindrical body with splayed base, handmade arms, mould made head, small in comparison with the tall body. Arms brought together at chest level to hold a tambourine modelled as a circular, thick and flat clay disc, played with the right hand and held from below by the left, slightly tilted. Three black bands on the waist and one at the rim of the base, eyes, mouth, hair, beard and instrument painted black.
Instrument: Tambourine (frame drum), circular, flattened frame outline with a knife, played in front of chest perpendicular to the body, tilted at 30-45 degrees. Black paint on the
membrane, short transverse strokes on the frame.

127) Female tambourine player. CM Inv. No. B205. (pl. 15)
Lapithos workshop. Possibly from a bothros at Lapithos.
CA:II early (ca. 600 BC)
Ht.: 0.179

Intact. Solid cylindrical body with splayed base, handmade arms and head. Figure playing the tambourine with right hand, holding it from below with the left. Hands have thumbs plastically rendered and two fingers indicated with red paint; tambourine also painted red. Prominent nose and chin, plastically rendered hair locks and jewellery. Necklace and seven rosettes on the headdress, painted red and yellow with black centres; red bands across the chest.
Instrument: Tambourine (frame drum), made of a thick, circular disc of clay concave in the centre and flattened at the rim to render the frame of the instrument. Held perpendicular to the body, almost upright. Red paint applied on the membrane, transverse red and black lines on the frame.

128) Female tambourine player. LM Inv. No. AM 30 (75.87.1). (pl. 15)
Amathus, southwest of the Acropolis, north of the ramp.
CA:II (600-475 BC)
Hermary 2000a, 24 no.21, pl. 4

Fragmentary lower part of body and upper part of head missing. Handmade, snowman technique. Solid cylindrical body (splayed base missing), mass of hair to the shoulders. Arms brought in front of the abdomen area to hold a circular flat disc of clay, a tambourine; hands placed at the lower part of the disc, near the periphery.
Instrument: Tambourine (frame drum), made of a flat, circular and thin disc of clay, resting on the chest/abdomen area. Possibly played by both hands beating the membrane at its lower part.

Lefkandi

129) “Bell-doll”. Eretria Museum. (pl. 15)
Necropolis, shaft Tomb 22, found with 34 burial offerings, among them golden finger rings, lead hair rings, an iron pin fragment, kalathoi, pyxis, lekythoi and two bird-shaped vases. Tomb contained several Attic imports.
LPG (ca. 900 BC)
Popham, Sackett & Themelis 1980 150 no. 30, 344, pl. 137, 269; Lemos 2002, 95, pl. 41:7
Ht. (pres.): 0.084; L. of legs: 0.054

Incised ware. Fragments joined together, head incomplete. Hand made hollow body in the shape of a circular conical bell with sides curved outwards (globular). Vertex prolonged to form a flattened rectangular handle-head with suspension hole at top. Neck and head pierced vertically for suspension. Slight ridge at the nose, horizontal incision for mouth. Incised circles as breasts, and also on chest, neck and arms. Further decoration with incised lines and dots. At lower body, suspension holes for the moveable legs. Import.
Instrument: Anthropomorphic bell?
Rhodes

130) Bell-shaped figurine. Exc. No. 11961. (pl. 15)
Ialysos, Necropolis, Tomb LXLI, pithos with infant inhumation. Finds include a flask, a three-part vase with recipients united, a bird-shaped vase and a bell-shaped stand.
9th century BC
Jacopi 1924-1928, 146 no. 1(11961), fig. 142; Higgins 1967, 19, 140;
Themelis 1973, 360 ff, fig. 2K; Bouzek 1974, 39, fig. 16:4
Ht.: 0.15; Diam. at base: 0.09
Fragmentary, part of the lower body missing. Described by Jacopi as "campanaccio" (little bell). Hollow wheel made body in the shape of circular, conical bell with sides curved outward (globular) and rounded vertex that smoothly dissolves into a long cylindrical neck. Flat angular handle-like hand made head; outstretched cylindrical thin arms. Paint on arms, band at neck, horizontal lines at bottom of bell. Dotted circles for eyes and at top of head (tiara?). Possibly circles for breasts. Dotted rosettes flanking two mirror-reverse latticed triangles at front of bell. Bell shaped latticed pendant in the form of cylindrical bell painted between breasts, hanging from two necklaces.
Instrument: Bell pendant?

131) Standing female clapping hands. Lindos no. 1956. (pl. 15)
Lindos, Acropolis.
CA:I-II (750-475 BC, by style)
Blinkenberg 1931, 478-9, exc. no. 1956; Sørensen 1991, 226.
Ht.: 0.067
Fragmentary, lower part missing. Handmade. Solid cylindrical body, arms bent, head modelled with pinched nose and scooped eyes. Hands brought together at the level of the face/mouth. Figure wearing a tiara. Black paint on eyes, red on tiara. Could be part of a circle dance.
Instrument: Hand clapping.

132) Circle female dance with musician. Copenhagen Inv. No. 10483. (pl. 15)
Lindos. Athana Lindia Sanctuary, from the Archaic Deposit (Couche Archaique).
CA:I-II (750-475 BC)
Blinkenberg 1931, 475 no. 1955, pl. 87
Ht.: 0.105
Fragmentary, one dancer missing. Handmade. Four figures fixed on a trilobite/circular platform. Three dancers wearing tiaras and holding hands encircle a figure with pointed cap bringing their hands towards their mouth (from the illustration and drawing in the publication it is not clear whether there are traces of clay at the mouth). Similarity to Arsos no. 317 (Cat.104) suggests that hand clapping rather than auloi playing is shown. Paint on face and platform, painted bands on arms.
Instrument: Hand clapping.

133) Female with syrinx. Archaeological Museum of Rhodes (Tomb "to Papa tes Lures" no. 13812). (pl. 15)
Kameiros Necropolis, Tomb 35, containing rhodian pottery (Kameiros style) and attic Black-Figure.
625-600 BC (by context)
*Coroplastic vB*, 217 cat. no. VII(id)5, pl. LVI:1
Ht.: 0.35

Fragmentary, parts of the upper body (front and back) missing, fragments joined together. Cypriote import, from Ar sos workshop. Mouldmade front, reverse unworked. Female figure holding a rectangular object with her left hand that could be identified as a syrinx on the basis of other iconographic representations of the instrument (Karageorghis). Oval face with delicate facial features, high cheek bones and pointed chin. Wears necklaces and pendant, large earrings; hair falling in locks on the sides of the face, breasts indicated. Plastically modelled over-fold of the dress (apoptygma), tasselled belt, toes, fingers. Facial details incised. Holds the syrinx with right hand brought on the left side across the abdomen. Left arm to the side. Instrument: Syrinx, rectangular, visible the ends of the reeds marked by transverse incisions. held and not played.

**134) Female with tambourine.** Istanbul Archaeological Museum, Lindos 2043. (pl. 15)
Lindos Acropolis, Sanctuary of Athana Lindia. From the Archaic Deposit ("Couche Archaique")
Before 550 BC (late 7th century by style)
Blinkenberg 1931, 492 no. 2043, pl. 92; *Coroplastic vB*, 199 cat. no. VI(ii)17, fig. 42.
Ht. (preserved): 0.16

Fragmentary, neck, head and lower part below the hips missing. Mouldmade front, reverse unworked. From Ar sos workshop (Cypriote import). Bust of a female figure wearing necklaces with a round pendant and bracelets on both hands. Breasts indicated. Right arm brought across the abdomen holding a circular object that has been identified as a tambourine (Blinkenberg); left arm to the side. At lower part visible the plastic over-fold (apoptygma) of the dress of the figure.
Instrument: Tambourine (frame drum), circular, frame not indicated, held and not played.

**Samos**

**135) Bell-shaped figure. (pl. 15)**
Samos, Heraion Sanctuary.
Late 8th century BC
Bouzek 1974a, 39, fig. 16:5; Themelis 1973, 360, fig. 2M


**136) Female with tambourine.** Samos exc. No. T2161. (pl. 15)
Samos, Heraion Sanctuary. From area G4, lying west of the Early Roman Basis in M11.
Late 8th century BC (Schmidt by style)
Schmidt 1968, 5, pl. 5
Ht.: 0.145
Fragmentary, upper and lower parts missing. Handmade. Schmidt’s Group I, (early handmade figures), flat and unworked at the back. Female-like torso, broad and flat, prominent ventral area with depressed navel. Holds a disc with both hands at chest level, the posture indicating a less commonly portrayed tambourine playing technique.

**Instrument:** Tambourine (frame drum), circular, played with both hands parallel to the chest. Frame not indicated.

### 137) Standing female tambourine player.
Samos exc. no. T1799. (pl. 15)
Samos, Heraion Sanctuary. From area Eld, under the South Salle, in the washing sand layer (Walter find-group XVIII), with the Samian figure T1951.
CA: I (670-660 BC)
Schmidt 1968, 49, 51, pl. 91; Coroplastic vA, 68 fig. 32
Ht.: 0.182

Complete. Kamilarga style. Schmidt’s “Oriental” figure-group. Hollow wheel made body with thin walls, mould made head, hand made hands and instrument. Rounded face with Egyptianising facial features; hair to the shoulders. Plays the tambourine with right hand, left (now lost) holding it from below. Brown clay, remains of slip and red paint.

**Instrument:** Tambourine (frame drum), circular, frame indicated plastically, played in front of chest perpendicular to the body, tilted at 30-45 degrees.

### 138) Standing female with tambourine.
Samos, Vathy Museum Inv.No. T484. (pl. 15)
Samos, Heraion Sanctuary. From area of the side buildings, C2b.
CA: I (before the end of 7th century BC)
Schmidt 1968, 29 no. T484, pl. 49; Coroplastic vB, 203 cat. no. VI(ii)31, fig. 44.
Ht.: 0.13

Fragmentary, lower part missing. Red-brown clay, bright coat (slip), mould made, back unworked; Schmidt’s Group III (middle and end of 7th century). Cypriote import, from Arsos workshop. Mouldmade front, reverse unworked. Upper section of a female figure holding a tambourine. Oval face with delicate facial features, high cheek bones and pointed chin. Figure wears three necklaces and a large pendant, large earrings and hair falling in locks on the sides of the face. Holds a round-shaped flat disc with the right hand. Right arm bent and crossed over the abdomen to the left side of the body. Left arm apparently to the side, fragmentary.

**Instrument:** Tambourine (frame drum), circular, frame not indicated, not played.

### 139) Female with syrinx.
Samos, Vathy Museum Inv. No. T24. (pl. 15)
Samos, Heraion Sanctuary.
CA: I (last quarter 7th century BC)
Schmidt 1968, 28 no. T24, pl. 49; Coroplastic vB, 215 cat. no. VII(i)1, fig. 49.
Ht.: 0.15

Fragmentary, lower part missing, two fragments joint together. Red-brown clay, bright coat (slip), mould made, back unworked; Schmidt’s Group III (middle and end of 7th century). Cypriote import, from Arsos workshop. Mouldmade front, reverse unworked. Upper section of a female figure holding a rectangular object that has been described by Schmidt as a “book”, but could be identified as a syrinx on the basis of other iconographic representations of the instrument (Karageorghis). Oval face with delicate facial features, high cheek bones and pointed chin. Wears three necklaces and a large
pendant, large earrings and hair falling in locks on the sides of the face. Holds the syrinx with right hand brought to the left side across the abdomen. Left arm to the side.
Instrument: Syrinx, rectangular, summary modelling, held and not played.

140) Standing male auloi player. Samos exc. no. T147+661. (pl. 16)
Samos, Heraion Sanctuary. From the Roikos Altar, area B1 (147) in the ash layer, and B2 (661) from the filling of the altar.
7th – mid 6th century BC (before 560 BC)
Schmidt 1968, 11, pl. 11
H.: 0.167

Fragmentary, two pieces joined together. Unworked at the back. Schmidt’s Group II (early mould made figures). Flat solid body, mould made front, roughly modelled. Red-brown clay, cream slip. Herring-bone motif on the body (representing drapery?). Seilinos-like face, large ears and grotesque facial features.
Instrument: Double auloi, partly consisting of a block of clay mingled with the hands and partly plastically rendered on the abdomen area. Long variety, parallel.

Skyros

141) Two “bell-dolls”. (pl. 16)
Skyros, Ayia Anna cemetery (Balassos plot), Grave 2; offerings include nine intact jugs, amphorae, cups of ware coming from the NE Aegean or Asia Minor, a bronze fibula. Objects worked in the round, like the bell dolls, constitute rare grave offerings at Skyros.
LPG (end) [ca. 900 BC]
Sapouna-Sakellaraki 2002, 122, fig. 3b; 1997, 43, fig. 29.

Two terracotta figurines with bodies in the shape of conical bells with rounded vertex and sides curved outwards. Vertices dissolve into short necks and oval button-like projections at top which form the heads, plastic ears and noses, painted eyes, eyebrows and lips. Suspension holes at the bottom of the bell shaped bodies for the attachment of moveable legs delicately formed, calves and feet indicated. Traces of painted decoration at bodies.
Instrument: Anthropomorphic bell?

Sparta

142) Aulos player. (pl. 16)
Artemis Orthia Sanctuary.
740-500 BC (Dawkins)
Dawkins 1929, 157, pl. XL/14, Aign 245, cat. V/40, Fig. 127.
Ht.: 0.052

Handmade. Lower part missing. Possibly part of a ring dance. Very summary, no facial features, dress or headdress rendered. Subtle nose, eyes pierced. Arms bent to hold an aulos.
Instrument: Possibly single aulos (made of a single rod of clay placed on the face as a continuation of the nose), cylindrical.
METALWORK: FIGURINES (MF) & VOTIVE OBJECTS (MV)

Crete

143) Standing male auloi. HM Inv. No. 3147. (pl. 16)
Syne Vianou, Sanctuary of Hermes and Aphrodite. Found in a disturbed stratum of sacrificial pyre surrounding the altar outside the temple. Lebessi states that the stratum was not suitable for dating.
PG (10th or early 9th century BC, Lembessi by style)
Lebessi 1989, pl. 1.2.; Lebessi 2002, 229 ff., fig. 163, pl. 13
Ht.: 0.085, L. of auloi: 0.015

Bronze cast, dark green patina. Fragmentary, lower leg and foot missing. Shape of auloi distorted due to compression and bent below the chin. Wide triangular torso, very long arms raised to hold the auloi at the level of the chest, marked hands, erect genitalia and slightly bent legs. Face and ears prominent and elongated. Hair denoted at the back of head. Puffed cheeks from blowing the auloi, pellet eyes, upper lip and nose in relief. Recently associated with fragments of cult stand openwork decoration (Lebessi 2002, 229).

Instrument: Double auloi, phrygian (or elymoi), cylindrical, one straight tube and the other bent upwards, parallel.

144) Seated male lyre player. HM Inv. No. 2064, Collection Mitsotakis. (pl. 16)
Donated to HM in 1920 by G. Mitsotakis. According to Verliden, it probably belonged to the J. Mitsotakis Collection which comprised artefacts form the Idaean and Psychro Caves; she therefore proposes these as potential provenance for the figurine.
EG: I (ca. 900 BC, Verlinden), LG: II (ca. 700 BC, Boardman)
Dons no. 47, MiB-Griechenland 24 ff., Fig. 1; MusikTanz cat. no. 90, Fig. 1c, Pl. Ui.a.; Aign 56 II/16, Fig. 23, 148; Dunbabin 1957, 36, pl. VIII: 2; Schweitzer 1971, 161; Boardman 1978, 16 fig. 43; Verlinden 1984, 169, 220 no. 230, pl. 90:230; Moorey & Fleming 1984, 75; Stringed 9, fig. 6; Padgett 1995, 397-8, pl. 23.9
Ht.: 0.051, L.: 0.035

Bronze cast, intact. Cretan workmanship (Verlinden, Boardman) influenced by the Syrian school (Dunbabin, Moorey & Fleming). Figure in silhouette seated on a stool in the form of a loop playing the lyre, arms bent at elbow. Flat body and triangular torso, cylindrical arms and legs, marked genitalia, denoted feet and three fingered hands, short neck and large head with well defined facial features. Prominent nose, swollen lips partly open, high cheekbones, ridge for eyebrows, pellet eyes in sockets. Hair forms a cap on top of head. Large circular earring.

Instrument: Lyre, deep soundbox, straight infixed arms, four strings wound round the straight crossbar, string fastener, held tilted at 45 degrees (chest level) perpendicular to the body, played by both hands placed on the inner strings (fingers indicated).

145) Seated male lyre player. Leon Levy & Shelby White Collection. (pl. 16)
Unknown provenance. Cretan or Syrian (Moorey & Fleming) workmanship.
LG (750-700 BC, by style)
Hurrwit 1982; Langdon 1993, 76 no. 17; Moorey & Fleming 1984, 75
Ht.: 0.045

Bronze cast, intact. Figure seated on a stool playing a lyre, arms bent at elbow; body in silhouette, no neck, large head, pigeon-toed feet, three-fingered hands. Broad nose,
parted lips and swollen eyes in relief, ridge above eyes marks hair or eyebrows. Plastic pierced ears with earring.

Instrument: Lyre, deep soundbox, straight infixed arms, four strings wound round the straight (and continuous) crossbar, string fastener, held tilted at 45 degrees (chest level) perpendicular to the body, played by both hands placed on the inner strings (fingers indicated).

146) Standing male lyre player with attendant. J. Paul Getty Museum 90.AB.6. (pl. 16)
Unknown provenance; bought on the New York art market. Cretan workmanship (Langdon).
Ca. 690-670 BC (by style)
Ht. (max.): 0.115, L. of base: 0.075

Bronze cast, lustrous dark patina. Intact. Two figures standing on a rectangular base perforated with two holes. Lyre player is nude with marked genitalia and pubic hair. Attendant smaller in scale, has pellet breasts and wears cylindrical belt and triangular loincloth with slit marking the genitals (female?); figure touches the musician's hip with left hand, right arm resting. Both figures are rendered in silhouette with knees, navels and nipples represented with circular incisions. Narrow waists, triangular torsos, no necks, large heads; broad noses, incised eyes, ears and mouths, cap-like hair with pendant locks bearing incisions radiating from top of head to indicate braids. Toes and fingers shown by incisions.

Instrument: Lyre, deep soundbox, infixed straight arms, two strings wound round the straight crossbar, held slightly tilted (chest/face level) perpendicular to the body, played with right hand with a plectron.

147) Standing male chelys-lyre player. *HM* Inv. No. 3139. (pl. 17)
Syme Vianou, Sanctuary of Hermes and Aphrodite.
7th century BC (Lebesi: early, Verlinden: late)
*Prakt* 1972, 200, Pl. 189γ; Lebesi 1989; 2002; Verlinden 1984, 173, 233 no. 244, pl. 95

Bronze cast, green patina. Fragmentary, feet and upper part of lyre missing; left hand bent inwards. Figure in silhouette, bent knees, narrow waist marked with indentation, flat triangular torso, long thick neck, elongated large head. Belted short loincloth/chiton. Daedalic facial features with muscles smoothly denoted, long crooked nose, lips, eyebrows, eyes and ears in relief, eyes also with engraved outline and dotted iris; flat hair to the shoulders. Figure plays the lyre (Hermes?).

Instrument: Chelys lyre, rounded soundbox, remains of arms and four strings, held upright (chest level) perpendicular to the body by the left hand, played with the right hand bent across chest.

East Greece?

Unknown provenance. Attributed to East Greece on the basis of style.
8th century (by style)
*Dons* no. 86, *Tölle* 68, 125 no. 46, pl. 27a

Bronze cast. Fragmentary, lower end of left auloi missing. Naked figure seated (stool now missing) and turning upper torso right. Right foot raised higher than the left. Genitalia
denoted, lower abdomen in relief. Flat triangular torso, cylindrical arms raised to hold the divergent auloi at the middle; hands roughly indicated. Oblong ovoid head wearing conical cap reaching to the nape at the sides. Long neck, puffed cheeks, nose and eyes in relief. Lips assimilated with the auloi embouchure.

Instrument: Double auloi, divergent, cylindrical. Made of two rods of metal joined at the mouth end.

**Elis, Peloponnese**

149) Seated male with shell trumpet. Walters Art Gallery, Baltimore, Inv. No. 54.789. (pl. 17)

Allegedly from Alpheios Valley, Elis. Context unknown.

LG (750-700 BC, by style)

BSA 35, 1934-35, 116, MusikTanz 75 cat. no. 60; Aign 88, V/6B, Fig. 63; Mitten & Doeringer 1968, 32 no. 9; Schweitzer 1971, 160. pl. 199; Kilian-Dirlmeier 1979, 206; Floren 1987, 58, pl. 5, 6; Langdon 1990, 409 no. 7, fig. 7; 1993, 206, no. 8; Thomas 1992, 55 no. 38

Ht.: 0.072, L. of shell: 0.012

Bronze cast, dark green patina. Intact. Seated on an arched stool fitted upon a T-shaped base. Pitted surface. Elongated arms and legs, elbows resting on knees, triangular torso and hips, fingers marked by short grooves. A distinct ridge around brow and ears separates the face with indented eyes and prominent nose and chin from the rest of the head. Marked genitalia. Instrument: Conch-shell trumpet.

**Euboia**

150) Seated male wind player. Eretria Museum, Inv. No. 9929. (pl. 17)

Eretria, excavated in 1886-1895. No recorded context.

LG (750-700 BC, by style)

Langdon 1990, 409, fig. 5; Prakt 1975, 46-47, pl. 29a-c; Ergon 1975, 33-35, fig. 30, BCH 100, 1976, 701, fig. 277.

Ht. (max) 0.07

Bronze cast, intact. Seated on a vertical bar placed on a rectangular base with pierced triangles. Nude figure, elbows resting on knees, holding a short rod (aulos?) to the mouth. Elongated limbs, broad brow with scooped eyes and ears, narrow protruding chin. Instrument: Single short pipe or whistle flute, hardly visible between mouth and palms as a small rod of metal.

**Rhodes**


Kameiros. Votive deposit of mixed 8th - 7th century offerings.

LG (750-700 BC, Langdon by style)

Langdon 1990, 409-10, 412, fig. 6; Jacopi 1932, 344, fig. 80.5

Ht. (max) 0.055; L. of shell: 0.011; Intact.

Bronze cast, intact. Sits on a narrow base; knees drawn up and elongated arms resting on them. Round face, long muzzle and prominent ears. Eyes and ears indented. Crescent-shaped object on its head (pendant ring?). Instrument: Conch-shell trumpet.
152) Squatting simian playing the auloi. British Museum, Inv. No. 64.10.7.3. (pl. 17)
Kameiros.
LG (750-700 BC, by style)
Langdon 1990, 408, fig. 11
Ht.: (max) 0.03. Base 0.015x0.014

Bronze cast, smooth surface. Intact. Figure on a circular base. Prominent ears, scooped eyes, rounded face. At the back it is carrying the aulos case.
Instrument: Double auloi (two similar metal rods), parallel, cylindrical, held at the mouth end.

Sparta

153) Seated male wind player. Sparta Museum.
Artemis Orthia Sanctuary. Excavated in 1907. Context unknown; found among the earliest strata. (pl. 17)
800-775 BC (Rolley by style), 750-700 (Dawkins, Aign).
Sparta Museum, Inv. No. 2155
Aign 88, V/6A, Fig. 52; MusikTanz cat. no. 150, 21 ff.; Dawkins 1929, 197, pl. LXXVIIa; BSA 28, 99, pl. XI:12; Langdon 1990, 409, fig. 4.
Ht.: 0.07

Bronze cast, brown patina. Intact. Seated on a low stool on oval shaped openwork stand perforated with triangles. Figure in silhouette leaning slightly forward, with elongated arms resting on his knees and holding bulbous object towards the mouth. Spherical cranium with indented eyes and long chin. Instrument attached slightly lower than the height of the mouth.
Instrument: Single short pipe or whistle flute, hardly visible between mouth and palms as small rod of metal.

154) Votive lyre. NMA Inv. No. 10671. (pl. 17)
Sparta, Amyklaion Sanctuary.
Geometric (Demakopoulou), Submycenaean (Aign; Maas & Snyder, Stringed)
Tsountas 1892, 14, pl. 3, 5; Deubner 1929, 195-6; Aign 84, V/3 Fig.47;
MusikTanz 82 cat. no. 139; Platon 1966, 227; Demakopoulou 1982, 77, pl. 53:121; Stringed 8, 18 fig. 3d

Bronze. Fragmentary, upper part of strings and crossbar missing. Deep soundbox, continuous straight arms. Six strings remaining, but there is room for seven (Wegner, MusikTanz) or eight (Demakopoulou); string fastener made of an ovoid rod circular in section, attached at the bottom of the soundbox.

155) Votive chelys-lyre. Sparta Museum. (pl. 17)
Sparta, Artemis Orthia Sanctuary. Found with Laconian I pottery in the area between the early temple and the archaic altar.
700-635 BC (Dawkins), 650-620 (Boardman 1963)
Dawkins 1929, pl. CLXXX:19

Lead (I), mould made. Fragmentary, part of the crossbar and strings missing. Tortoise-shell soundbox (with blobs in relief to denote the scutes), infixed curved arms, seven strings, straight crossbar, kollowes.
156) **Votive plaque, female auloi player.** Sparta Museum. (pl. 17)
Artemis Orthia Sanctuary. Found with Laconian I pottery in the area between the early temple and the archaic altar.
700-635 BC (Dawkins), 650-620 (Boardman 1963)
Dawkins 1929, 5, 262, pl. CLXXXIII:27; Aign 247, V/44, Fig. 131
Ht.: 0.03 (as preserved).

Lead (I), mould made. Fragmentary, top of head missing. Winged(?) female aulos player, advancing right. Upper part of head missing. Long chiton with apoptygma and square pattern on the lower part. Perpendicular strips of lead at the back of the head (hair or helmet tassels?). Wings may have sprung from the back of the figure.
Instrument: Double aulos, divergent, cylindrical.

157) **Votive plaque, male chelys-lyre player.** (pl. 17)
Artemis Orthia sanctuary. Found with Laconian I pottery in the area between the early temple and the altar.
700-635 BC (Dawkins), 650-620 (Boardman 1963)
Dawkins 1929, 262, pl. CLXXXIII:20; Aign 234, V/27 Fig. 126

Lead (I), mould made. Fragmentary, lower right leg and part of the arm of the lyre missing. Nude figure facing right, legs apart. Hair to the shoulders, eye indicated. Flat body without details.
Instrument: Chelys lyre, tortoise shell soundbox with scutes indicated, outstretched straight arms, unclear number of strings (six-seven?), straight crossbar, held upright (chest/face level) with left hand possibly on the strings (back view).

158) **Votive plaques, male chelys-lyre players.** Two examples. (pl. 17)
Artemis Orthia Sanctuary. Lead votives found with Laconian I pottery (hence Lead I) in the area between the early temple and the altar. Those found with Laconian II pottery (hence Lead II) come from the north and south of the sanctuary, under the sand.
Lead (I): 700-635 BC (Dawkins), 650-620 (Boardman 1963)
Lead (II): 635-600 BC (Dawkins), 620-580 BC (Boardman 1963)
Dawkins 1929, 262, pl. CLXXXIX:18 (Lead I); 1929, 269, pl. CLXXXIX:11 (Lead II); MusikTanz 82 cat. no. 142-6; Aign 234, V/28-9, Fig. 117

Lead, mould made. Lead (I) fragmentary, upper part of head missing. Nude figure facing left, with long locks of hair down to the back and shoulders. Robust figure, right foot advancing, legs straight, muscles denoted at knees and calves. Lead (II) fragmentary, upper part of head and lower legs missing. Identical to Lead (I).
Instrument: Chelys lyre, tortoise shell soundbox with scutes indicated, outstretched straight arms, unclear number of strings (two visible), straight crossbar, held upright (chest/face level) with left hand placed on the strings (back view).

159) **Votive plaque, male chelys-lyre player.** Two examples. Sparta Museum. (pl. 17)
Artemis Orthia Sanctuary. Lead votives found with Laconian I pottery (hence Lead I) in the area between the early temple and the altar. Those found with Laconian II pottery (hence Lead II) come from the north and south of the sanctuary, under the sand.
Lead (I): 700-635 (Dawkins), 650-620 BC (Boardman 1963)
Lead (II): 635-600 BC (Dawkins), 620-580 BC (Boardman 1963)
Dawkins 1929, 262, pi. CLXXXIII:19 (Lead I); 1929, 269, pi. CLXXXIX:10 (Lead II); Aign 235, V/30-1, Fig.118a-b

Lead, mould made. Lead (I) fragmentary, part of the lyre missing. Nude figure facing right, right leg bent and raised. Tall elongated figure, short hair. Right hand stretched forward to play the lyre held slightly tilted towards the musician’s body (front view). Lead (II) complete, less detailed figure and instrument.

Instrument: Chelys lyre, tortoise shell soundbox with scutes indicated, curved arms, unclear number of strings (at least five visible), straight crossbar, string fastener at bottom of soundbox. Lyre held upright and slightly tilted towards the body (chest/face level), played with right hand on the strings holding a plectron.

160) Votive plaque, female aulos/auloi player. Sparta Museum. (pl. 17)
Artemis Orthia Sanctuary. Lead votives found with Laconian I pottery (hence Lead I) in the area between the early temple and the altar. Those found with Laconian II pottery (hence Lead II) come from the north and south of the sanctuary, under the sand.

Lead (I): 700-635 (Dawkins), 650-620 BC (Boardman 1963)
Lead (II): 635-600 BC (Dawkins), 620-580 BC (Boardman 1963)

Dawkins 1929, 262, pl. CLXXXIII:28; Aign 246, V/42 Fig. 129 (Lead I); Dawkins 1929, 269, pi. CLXXXIX:9 (Lead II)

Lead, mould made. Lead (I) fragmentary, one leg missing. Figure facing left wearing long unbelted sleeveless dress decorated with foliage motif. Long hair and conical headdress (polos). Bent left arm to hold short pipe or pipes. Lead (II) missing top of headdress and right foot. Smaller figure, with hair to the shoulders.

Instrument: The instrument is not clearly rendered. Lead (II) shows double auloi, divergent, rather than a single pipe. Short variety.

161) Votive plaque, comast? auloi player. Three examples. Sparta Museum. (pl. 17)
Artemis Orthia Sanctuary. Lead votives found with Laconian I pottery (hence Lead I) in the area between the early temple and the altar. Those found with Laconian II pottery (hence Lead II) come from the north and south of the sanctuary, under the sand.

Lead (I): 700-635 (Dawkins), 650-620 BC (Boardman 1963)
Lead (II): 635-600 BC (Dawkins), 620-580 BC (Boardman 1963)

Aign 247 V/45-49, Fig. 132; Dawkins 1929, 262, 273 fig. 126j, pl. CLXXXIII:22 and 24 (Lead I); 1929, 269, pl. CLXXXIX:15 (Lead II).

Lead, mould made. Two Lead (I) figures, fragmentary; no. 22 is missing lower left leg; no. 24 has part of the left aulos missing. Nude figure facing left and stepping forward, wearing a high headdress; hair or tassels to the nape. Both arms bent to hold divergent auloi at the mouth. On the cheeks and top of head the two straps of the phorbeia are visible. Both legs bent sharply, feet indicated. Lead (II) figure complete, identical to previous. Auloi bent in all three examples.

Instrument: Double auloi, divergent, long, cylindrical, held near the middle.

162) Votive plaque, comast? wind player. Sparta Museum. (pl. 17)
Artemis Orthia Sanctuary. Lead votives found with Laconian I pottery (hence Lead I) in the area between the early temple and the altar. Those found with Laconian II pottery (hence Lead II) come from the north and south of the sanctuary, under the sand.

Lead (I): 700-635 (Dawkins), 650-620 BC (Boardman 1963)
Lead (II): 635-600 BC (Dawkins), 620-580 BC (Boardman 1963)

Dawkins 1929, 262, pl. CLXXXIII: 23 (Lead I); 1929, 269, pl. CLXXXIX:12 (Lead II)

Lead, mould made. Lead (I) fragmentary, part of arms missing. Male nude figure facing right with left leg advancing; wears high headdress and has long hair or tassels down to the feet. A strip of lead starting from the mouth and curving down to knee-level, apparently held by both hands, left near the mouth and right towards the middle. Lead (II), fragmentary, parts of arms and instrument missing. Identical to Lead (I), tassels or hair less defined. Traces of mould at outer surface of instrument.

Instrument: Unclear wind instrument (trumpet?).

163) Votive plaque, male aulos player. Sparta Museum. (pl. 17)
Artemis Orthia Sanctuary. Lead votives found with Laconian I pottery (hence Lead I) in the area between the early temple and the altar. Those found with Laconian II pottery (hence Lead II) come from the north and south of the sanctuary, under the sand.

Lead (I): 700-635 (Dawkins), 650-620 BC (Boardman 1963)
Lead (II): 635-600 BC (Dawkins), 620-580 BC (Boardman 1963)

Dawkins 1929, 262, pl. CLXXXIII:21 (Lead I); 1929, 269, pl. CLXXXIX:14 (Lead II); Aign 248, V/51-4, Fig.134

Lead, mould made. Lead (I), fragmentary, part of left aulos missing. Male nude figure facing right. Straight legs with feet indicated, left leg forward. Wears high headdress and has long hair or tassels hanging at the back. One bent arm visible to hold the aulos; right aulos bent. Lead (II) complete. Similar to Lead (I) but more rigid and stylised. Wears high headdress, without tassels/long hair. One bent arm visible to hold the aulos.

Instrument: Double aulos, long, divergent, held near the middle.

164) Votive plaque, female? lyre player. Sparta Museum. (pl. 17)
Artemis Orthia Sanctuary. Lead votives found with Laconian II pottery (hence Lead II) come from the north and south of the sanctuary, under the sand.

635-600 BC (Dawkins), 620-580 BC (Boardman 1963)

Dawkins 1929, 261 fig. 121c, 269, pl. CLXXXIX:7; MusikTanz cat. no. 140/1, Fig.Ij; Aign 236-7, V/33-4, Fig.120-1

Lead (II), mould made. Fragmentary, most part of lyre missing. Classified as female by Dawkins; Wegner (MusikTanz) thinks it is male. Figure in long unbelted dress facing left, wearing high headdress, with long plaits down at the back. Left arm bent towards a lyre held upright.

Instrument: Lyre, U-shaped soundbox, continuous bent arms, remaining three/four strings and the outer arm of lyre, held upright (chest level). In Dawkins 1929, fig. 121c a circular "ring" appears at the bottom of the soundbox; the right hand is holding the underside of the lyre and the ring together. Dawkins and Wegner take it as part of the lyre, however this is not certain as it has no acoustic significance; it could just be the chord of a plektron.

165) Votive plaque, female aulois player. Sparta Museum. (pl. 17)
Artemis Orthia Sanctuary. Lead votives found with Laconian II pottery (hence Lead II) come from the north and south of the sanctuary, under the sand.

635-600 BC (Dawkins), 620-580 BC (Boardman 1963)

Dawkins 1929, 269, pl. CLXXXIX:6, Aign 248, V/50 Fig. 133
Lead (II), mould made. Complete. Figure in long dress with cross-hatched pattern facing left. Feet visible below dress, standing position. Schematic small head wearing high headdress, with two plaits or tassels to the shoulders. Arm bent to hold one of the two auloi. Instrument: Double aulos, divergent, cylindrical.

166) Votive plaque, comast? trumpet player. (pl. 17)
From Artemis Orthia Sanctuary. Context as previous.
635-600 BC (Dawkins), 620-580 BC (Boardman 1963)
Dawkins 1929, 269, pl. CLXXXIX:13; Aign 246, V/43 Fig. 130

Lead (II), mould made. Intact. Figure (male?) advancing left with one leg bent and raised forward in a vivid movement (dancing comast?). Wears high headdress and holds a single aulos with one hand. Traces of phorbeia at cheeks. Instrument: Most likely a trumpet, shown as cylindrical single pipe held at lower end.

167) Votive plaque, female with clappers. (pl. 18)
Artemis Orthia Sanctuary. Lead votives found with Laconian II pottery (hence Lead II) come from the north and south of the sanctuary, under the sand.
635-600 BC (Dawkins), 620-580 BC (Boardman 1963)
Dawkins 1929, pl. CLC:8; Aign 249, V/55 Fig.135

Lead (II), mould made. Female figure, frontal body, head in profile. Wears long skirt and polos with strap passing under chin. Defined nose, eyes, mouth and hair-locks at forehead. Feet visible below skirt, few folds indicated. Left arm bent at elbow, hand at hip level, rounded in shape (castanet?). Right arm bent and raised at shoulder level holding an oblong object interpreted by Aign as clapper. Instrument: Clappers/castanets.

168) Votive plaque, warrior trumpet player. (pl. 18)
Artemis Orthia Sanctuary. Lead votives found with Laconian II pottery (hence Lead II) come from the north and south of the sanctuary, under the sand.
635-600 BC (Dawkins), 620-580 BC (Boardman 1963)
Dawkins 1929, 269, pl. CXCI:26

Lead (II), mould made. Fragmentary, lower left leg missing. Warrior advancing right wearing helmet, belt or sword at waist and possibly a short chiton. Muscular chest and legs delineated. Raises left arm to hold a cylindrical pipe or trumpet to the mouth. Instrument: Most likely a trumpet, shown as cylindrical single pipe held at lower end.

169) Votive plaque, warrior trumpet player. (pl. 18)
Menelaion. Found with Laconian II pottery.
635-600 BC (Dawkins), 620-580 BC (Boardman 1963)
Wace 1929, 130 pl. VII:17

Lead (II), mould made. Fragmentary, aulos and lower legs missing. Similar to Cat. 168.

Tegea, Peloponnesse (Arcadia)

170) Seated male wind player. Tegea Museum. (pl. 18)
Tegea, Mavriki. Found in the area identified as the sanctuary of Artemis Knakeatis, with small votive bronzes of types related to the Tegea bronzes.
LG (750-700 BC by style)
Langdon 1990, 408-9, fig. 3; Romaiou 1952, 26, pl. 20d.
Ht.: (max) 0.0368

Bronze cast, intact. Seated on a stool with round base. Figure in silhouette, back upright, with spherical head, no facial features. Elongated cylindrical arms bent to hold the small rod (aulos?) at the mouth; elbows resting on knees, hands not marked.
Instrument: Single short pipe or whistle flute, hardly visible between mouth and palms as a small rod of metal.

171) **Votive lyre.** Tegea Museum. (pl. 18)
Alea Athena Sanctuary.
Geometric
*MusikTanz* 83 cat. no. 153, Fig.1m; Romaiou 1952, 26 ff., fig. 20a; Voyatzis 1990

Bronze, intact. U-shaped soundbox and continuous arms of same thickness. Straight crossbar. Pair of ovoid perforations at lower part of each arm.

172) **Votive lyre.** Tegea Museum. (pl. 18)
Alea Athena Sanctuary.
Geometric
*BCH* 45, 1921, 394 no. 210, fig. 39, 47; *MusikTanz* 83 cat. no. 151, Fig.1n; Voyatzis 1990

Bronze, fragmentary, half side missing. Identical to Cat. 171.

173) **Votive lyre.** Tegea Museum. (pl. 18)
Alea Athena Sanctuary.
Geometric
*MusikTanz* 83 cat. no. 152, Fig.1o; *Stringed* 12, 21 fig. 9; Voyatzis 1990

Bronze, fragmentary, upper part of one arm and part of crossbar missing. Similar to Cat. 171 and 172. Ovoid perforations are placed higher on the arms. On the soundbox four additional “buttons”.

**Unknown Provenance**

174) **Standing lyre player.** Brussels Inv. No. R826. (pl. 18)
Unknown provenance.
8th century BC (by style)
*Dons* no. 48, *Töle* 69, 124 no. 18, Pl. 27b
Ht.: 0.101, L.: 0.058

Bronze cast, intact apart from edges of base. Figure in silhouette standing on flat rectangular base, playing a lyre. Flat slender body wearing short chiton, cylindrical bare legs and arms, feet and hands indicated. Long thick neck and button-like head tilted backwards. Indented eyes, pinched nose, prominent chin, mouth marked by deep horizontal incision.
Instrument: Lyre, U-shaped, continuous straight arms bent towards the front on a plane different from that of the soundbox, three strings, straight crossbar. Held tilted at about 30 degrees (chest/face level), left hand touches the outer string, right hand bends over chest to strum the strings possibly holding a plectron. Lyre detached from body and supported with cylindrical metal rod attached to bottom of soundbox and the hip.

175) **Standing male aulos player.** Worcester Art Museum Inv. No. 1957.138. (pl. 18)
Allegedly from Attica. Mitten & Doeringer claim Western Asia Minor provenance (Ionian, Lycian Carian or Phrygian). Verlinden proposes it is of Cretan workmanship. 8th - 7th century BC
Mitten & Doeringer 1968, 35 no. 13; Sams 1976, pl. 6; Verlinden 1984, 169 n. 324
Ht.: 0.105, W.: 0.041
Bronze solid cast, light and dark green patina. Intact. Figure wearing pointed cap curving forward brings to the mouth a single aulos held by both hands with fingers indicated as light grooves. Pointed nose, high cheekbones, pellet eyes in eye sockets and elongated face; similar to Daedalic facial features. Thick neck and flat body with elongated arms. Socks at feet braced apart, genitals marked (?).

176) Seated male wind player. Los Angeles, Sol Rabin collection (prev. Pomerance collection). (pl. 18)
Thessaly or North Greece (by style)
LG/Subgeometric (late 8th - early 7th century BC by style)
Langdon 1990, 408 no. 5; 1993, 153 no. 54; Sams 1976 no. 7
Ht.: 0.032, Diam of base: 0.017
Bronze cast, pale green patina. Fragmentary, base broken at figure's left side. Sits on stump-stool, back hunched, elbows resting on knees. Visible belt at back. Head roughly round, eyes indicated by indentions and hair by vertical striations. Feet and stool attached on Boeotian-shield base hollowed underneath. Arms brought to the front to bring an aulos to the mouth.
Instrument: Flute, end-blown, long, cylindrical, held with both hands at different levels of the tube.

177) Seated male syrinx player. G. Oortiz Private Collection. (pl. 18)
Possibly from Arcadia (by style).
700-650 BC (by style)
Schweitzer, 1971, 171, 173; Haas 1985, 85 no. 5, pl. 5; Rudolph & Calinescu 1988, 82 no. 55
Ht.: 0.062
Intact. Bronze cast, dark brown patina. Naked male figure seated on an uneven upright slab (rocky terrain?) fitted upon a round base. Back hunched, knees bent, feet close together, arms bent with elbows out to the sides as he brings a large syrinx to his mouth. Detailed head with conical pointed headdress, eyes, eyebrows and prominent nose in relief, chin drawn back, mouth tight. Deep groove indicates the spine at the back, muscles slightly rendered at abdomen.
Instrument: Syrinx, flat rectangular piece of metal, narrower at the mouth end.

METALWORK: ARMOUR, BOWLS, TRIPODS (M)

Crete

178) Votive sheet (tympanon). HM Inv. No. 9. (pl. 18)
Idaean Cave. Votive offering found with 21 bronze shields and 8 bronze paterae in the outer chamber of the cave, along with jewellery, terracottas, ivories, faience, rock crystal, amber, cauldrons and oenochoe.
Bronze, hammered from a single piece of metal. Complete, chippings restored. Repoussé with punched details. Small holes at the lowered circumference for attachment to a background. Figurative decoration in Assyrianising style. In the centre a heroic figure or god triumphant pose with one leg on a bull’s head while he swings a lion above his head. He has a beard and plaited hair to the nape and wears a tight-fitted belted uniform (Forthingham: Herakles-Melkart inspired by the Assyrian gods Izdubar and Merodach; Braun-Holzinger & Matthäus: figure embodying Zeus). On either side stand winged daemons in profile, facing centre. Both wear similar uniforms and long capes open at the front; inner arms bent and raised above the head, outer arms bent at chest level. The right daemon holds an oblong object (beater?) in the left hand, and possibly also in the right. Four circular bosses are arranged symmetrically around the central figure and near each daemon hand. The scene has been described as clashing cymbals (Boardman), beating kettle drums (Poulsen) or drums/tympana (Kunze, Aign, Blome, Braun-Holzinger & Matthäus). Bud border around the scene.

Instrument: Circular gong or large drum (tympanon) played with beaters?

179) Shallow bowl. HM Inv. No. 31. (pl. 18)
From the Idaean Cave. Votive offering found with 21 bronze shields and 8 bronze paterae in the outer chamber of the cave, along with jewellery, terracottas, ivories, faience, rock crystal, amber, cauldrons and oenochoe.
Late 8th-early 7th century BC (Markoe, Bowls by style).
Bowls 163-4, 167, Cr. 11; Hoffman 1997, 35 no 17, pl. 9; Kunze 1931, 37 no. 4; Forthingham 1888, 446; Ohnefalsch-Richter 1893, pl. 128:2; Demargne 1947, 226-8
Diam. (if complete): 0.15

Bronze, only two non-joining fragments of the rim with figurative scene survive. On the smallest fragment, procession of three female musicians (asymmetric lyres) with long dresses facing right. On the other fragment, from left to right, a table with bowls and offerings; besides it a female facing left holding a whisk-shaped object. Behind her, a second female facing right is placing offerings on a second table or playing the tambourine.
Instrument: Assymetric lyre, deep soundbox, continuous infixed curved arms, one formed like a spiral at top, the other curved first inward and protruding at the joint with the soundbox. No strings and crossbar visible; held tilted at 90 degrees (chest level) perpendicular to the body, played with right hand on the strings. Tambourinet(?), circular, placed at face level.

180) Shallow bowl. Exc. no. 2804. (pl. 18)
From Eleutherna, Orthi Petra cemetery. Found at the dromos of chamber tomb, used as lid for an urn.
After 700 BC (by context).
Unpublished; Stampolidis 1998, 181, fig. 15 (detail); Stampolidis & Karageorghis 2004 no. 767

Bronze. Repoussé with engraved details and outlines; decoration at the exterior. Bilateral procession of female musicians, dancers holding hands and offering bearers towards a seated figure (musicians behind her and dancers in front). Females wear skirt to the ankles with
decorative motif at the front. Drapery of upper part folded in front of the chest and secured by a belt round the waist.
Instrument: Asymmetric lyre, deep soundbox, infixed curved arms, inner arm longer than outer arm, three strings visible, bent crossbar, held tilted at 90 degrees (chest level) perpendicular to the body, played with right hand on the strings.

Cyprus

181) Shallow bowl. *MMNY* Inv. No. 74.51.5700 (Cesnola Collection). (pl. 19)
From Idalion. Found in a chamber tomb north of the Acropolis of Idalion, placed in a small cavity excavated in the floor opposite the doorway and covered with sundried brick. Tomb contained 3 burials and pottery of Bichrome IV and Black on Red II ware.
850-750 BC (Markoe, *Bowls* by style)
Cesnola 1877, 77-9; *Atlas III*, pl. XXXIII:2; *Bowls* 171, Cy3; Gjerstad 1946, 4-5, pl. 1, figs. 1a, 2b; *Aign* 64, III/6a-γ Fig.30; Hermay 1986, 187 no. 17; Karageorghis 2000, 187 no. 306; Matthäus 1985, 161, 170-1, 177, pls. 32, 33 no. 423, Poulsen 1912, 20 no. 3, Myres 1914, no. 4556; Culican 1986a
Ht.: 0.04, Diam.: 0.133

Bronze. Intact, surface slightly worn and oxidized. Shallow repoussé with engraved details and outlines. Bilateral procession of three female musicians (auloi, asymmetric lyre, tambourine) and six female dancers holding hands towards a seated female smelling a flower. In front of her a female figure holding two miscellaneous objects, one of them rattle-shaped (Markoe: fan and wine ladle), standing between a table with offerings and another with vessels. Lotus pillars at the dancers’ background.
Instrument: Assymetric lyre, deep soundbox, continuous infixed curved arms, one formed like a spiral at top, the other shorted, straight and protruding at the joint with the soundbox, seven strings, bent crossbar, held tilted at 90 degrees (chest level) perpendicular to the body, played with right hand on the strings. Double auloi, divergent, cylindrical, held at lower part of tubes. Tambourine (frame drum), circular, frame or rim indicated with double incisions, held at chest level.

182) Shallow bowl. *BM* Bronzes Catalogue No. 186. (pl. 19)
From Salamis. Found or acquired by Cesnola during excavations at Salamis in 1877-8 and bought by the British Museum in 1892.
Context not known.
750-700 BC (Markoe, *Bowls* by style)
Walters 1921, no. 186; Gjerstad 1946, pl. V; Poulsen 1912, 21 no. 6; *Aign* 69, III/10α-δ Fig.34-35; *Bowls* 174, Cy5; Karageorghis 1993.
Ht.: 0.035; Diam.: 0.15, Th.: 0.032

Silver. Intact, apart from a small chip in the pictorial outer register. Fine point engraving technique. Pictorial medallion: Pharaoh smiting enemy captives with attendant figure (with helmet and bows) and a falcon-headed god (Markoe, *Bowls*: Re-Haraklite). Above them, flying birds. One pictorial register with banqueting scene including reclining male and female figures in erotic encounter, servants with amphorae, oenochoe, phiale and cauldrons, a seated figure drinking and a male abducting a naked female. On the vertical axis, a seated female suckling a baby facing a reclined naked figure, both holding flowers and branches. Behind the suckling figure a procession of three standing musicians: a nude female tambourine player, a male auloi player wearing a loin cloth, a female lyre player (upright
lyre) dressed in a long dress and a nude female dancer. A fourth musician, a nude female lyre player (upright lyre) is seated on a couch with one of the symposiasts. Flying birds above the erotic scenes.

Instrument: Lyre (1), U-shaped, continuous straight arms, two strings visible, string fastener or bridge, straight crossbar with crosspieces, held upright and slightly tilted (chest/face/level), played with right hand below the strings. Lyre (2) more summary, U-shaped, continuous straight arms, no strings visible, straight crossbar, held upright and slightly tilted (chest/face/level), played with left hand at strings. Double auloi, long, divergent, cylindrical, held towards the middle of the tubes. Tambourine (frame drum), circular, played at face level with right hand, held below by the left hand.

183) Shallow bowl. MMNY Inv. No. 74.51.4557 (Cesnola Collection). (pl. 19)

From Kourion. According to Cesnola, it comes from the “Kourion treasure” found along with other bronze bowls (among them MMNY 74.51.4556, here Cat. 184) in a rock cut gallery that he identifies as a “temple of Apollo Kourios”, but scholars dispute Cesnola’s allegations and believe that it comes from a royal tomb, belonging to a king or nobleman (Bowls 175).

750-700 BC (Markoe, Bowls by style)

Marquand 1888, pl. VII; Myres 1914, no. 4557; Gjerstadt 1946, 6-8, figs. 3b, 4a, pl. III; Aign 68, III/9a-γ Fig.33; Bowls 175 ff., 252-3, Cy6; Masson 1983, 412 no. 179; Mitford 1971, 11-14; Matthäus 1985, 161-2, 172, pls. 32, 34, 35 no. 424; Hermary 1986, 185; Karageorghis 1999; Karageorghis 2000, 188-9 no. 307

Diam.: 0.175; Th.: 0.030

Silver. Fragmentary, only outer wall and rim partially preserved, revealing two pictorial registers. Shallow repoussé with engraved outlines and details. Inner register scarcely preserved; depicting male figure with a bow hunting deer and behind him griffins flanking a palm tree. Outer register depicts a banquet scene with two reclined figures (female and male) wearing tiaras, holding cups or fruit, with a table between them. Behind the female figure advances a procession of three female (?) musicians (auloi, tambourine, and asymmetric lyre), an oenochoe bearer, a large amphora, a table with pots and ladies, a file of three offering bearers and a bird. Behind the male figure another auloi player is visible. The scene probably also included dancers. Above the female reclining figure an inscription in the Cypriote syllabary read as “ku-pu-ro-ta-le-u”, a form of the name Κυπροθέατης (Mitford, Masson; another interpretation is that of Κυπρομέδουσσα) and above the male another Cyprosylabic inscription probably reads as “pa-si-le-se” (Karageorghis 2000, 307).

Instrument: Assymetric lyre, deep soundbox, infixed curved arms with a spiral formation at top, outer arm shorter, four strings, bent crossbar, held tilted at almost 90 degrees (chest level) perpendicular to the body, played with right hand on the strings. Double auloi (unequal?), divergent, cylindrical, held at middle part of tubes. Tambourine (frame drum), circular, played at chest level with right hand.

184) Shallow bowl. MMNY Inv. No. 74.51.4556 (Cesnola Collection). (pl. 20)

Allegedly from Kourion. According to Cesnola, it comes from the “Kourion treasure” found along with other bronze bowls (among them MMNY 74.51.4557, here Cat. 183) in a rock cut gallery that he identifies as a “temple of Apollo Kourios”, but scholars dispute Cesnola’s allegations and believe that it comes from a royal tomb, belonging to a king or nobleman (Bowls 175).

710-675 BC (Markoe, Bowls by style)
Silver. Fragmentary. Shallow repoussé with engraved outlines and details. Pictorial medallion and two pictorial registers. Medallion: Pharaoh smiting a captive; behind him attendant with distaff (fan, whisk or flabellum); above them a falcon. Inner register: Outdoor scene of horsemen and soldiers accompanied by three musicians with long garments (preserved an upright lyre and an auloi player while the instrument of the third musician is chipped). Outer register: nine episodes of the king’s hunting expedition outside a walled city, the king being attacked by an ape and saved by a winged goddess; this scene is identical to the one on another bowl from Praeneste (Bowls 67, Karageorghis). Hermary (1992, 130-136) has proposed that it is a Cypriote adaptation of Heracles’ combats.

**Instrument:** Lyre, deep soundbox, continuous straight arms, two strings visible, straight crossbar, held upright (chest/face level), played with right hand on the strings. Double auloi, long, possibly divergent, held at middle part of tubes.

185) **Shallow bowl.** *MMNY* Inv. No. 74.51.4555. (pl. 20)
Cyprus, unknown provenance. Cesnola collection.
675-625 BC (Markoe by style)
Gjerstad 1946, 3, 7-8, pl. IV; Myres 1914, no. 4555; Culican 1986b; *Bowls* 181-2, 264, Cy13; Matthäus 1985, 162-3, 172-3, pls. 32, 35 no. 425; Hermary 1986, 186-7; Karageorghis 2000, 181-2 no. 298
Diam.: 0.153; Ht.: 0.035

Bronze. Fragmentary, chipped surface and a few small pieces missing. Has a thick flat rim and round base. Engraved decoration. Pictorial medallion and figurative scenes in four registers. Medallion: Isis suckling Horus, papyrus plants in the background. 1st register: frieze of animals and a herdsman. 2nd register: banqueting scene with reclined figures and possibly a seated tambourine player. 3rd register: symposion scene. A reclining male figure is approached by three musicians, an auloi player, a figure possibly clapping krotala or her hands (or carrying small jar) and between them another, of which only the head survives. Other male and female figures reclining or bringing gifts, including animals. 4th register: journey in carts from a citadel to a palm grove and back. A lyre player seated in one cart, another standing between a horse leader and a damaged figure (possibly also a musician).

**Instrument:** 1st register: Lyre on cart not visible in the illustration. 2nd register: Double auloi, long, divergent, held near the middle of tubes. Lyre very damaged. Possible clappers. 3rd register: Tambourine (frame drum), circular, played at chest level by right hand and held at bottom by the left.

**Euboia**

186) **Shallow bowl.** Eretria Museum. (pl. 21)
Lefkandi. Found in Tomb 70, a large shaft grave containing a single female burial. Other offerings (of N. Eastern manufacture) include faience objects, 3 bronze vases, a plain bowl, a situla, a squat jug with lotus bud handle. ca. 900 BC (LPG context)
Popham 1994, fig. 2.8; Popham 1995; Popham & Lemos 1996, 203, pls. 134, 145.
Diam.; 0.15; Ht.: 0.055
Bronze. Fragmentary, with severely corroded surface. Upper part fractured and out of shape. Repoussé with deep engraving of outlines and details. Rosette medallion and one register of pictorial decoration. Procession of three musicians (auloi and at least two asymmetric lyres or harps) towards the back of a seated female figure. In front of her a table with offerings, a female figure, another table with vessels and three women bearing offerings. A palm tree flanked by sphinxes almost at the axis of the seated figure. Probably a file of dancers holding hands was depicted on the missing part of the bowl.

Instrument: Double auloi, divergent, held near the mouth end. Asymmetric lyre, only part of curved arms and crossbar remain.

**Olympia**

187) **Shallow bowl.** NMA Inv. No. NM 7941. (pl. 21)
Olympia, river Alpheios (Makryfia village).
750-700 BC (Markoe, *Bowls by style*)
Curtius 1890, 141, pl. 52; Aign 1961, 161-2, S7, Fig. 91; *Bowls* 204-5, 316, G3; Moscati 1968, 73, fig. 22; Poulsen 1912, 24 no. 12; Ohnefalsch-Richter 1893, pl. CXXIX: 2.
Diam.: 0.204, Ht: 0.035, Ht. of musicians: 0.04, L. of auloi: 0.01.

Intact, worn surface. Hole perforated below the rim. Shallow repoussé with engraved details and outlines. Star medallion with rosettes. One pictorial register, comprising four scenes in metopes separated by columns. Scenes (clockwise): a) enthroned male with table of offerings, holding cup and lotus flower; attendant with ankh and whisk. b) two males slaying a griffin. c) seated female suckling a baby in front of table with offerings; attendant with ankh and cup. d) procession of musicians (U-shaped lyre, tambourine, auloi elymoi) wearing long garments moving towards metope with male figure; middle musician making a leap/dancing. Between metopes, Isis-Osiris statues topped with winged sun supported by papyrus columns. Aramaic proprietary inscription.

Instrument: Lyre, U-shaped, deep soundbox, continuous straight arms, six strings, straight crossbar, held slightly tilted (chest/face level) resting flat on the body, played with right hand on the strings, left hand holding the outer arm. Tambourine (frame drum), circular, played at chest level with right hand, held at bottom by left hand. Double auloi, divergent, cylindrical, one tube straight and the other with a slightly conical end (elymos?), held near the middle.

188) **Tripod leg with couple and chelys-lyre.** Olympia Museum, B3600. (pl. 21)
Peloponnese
ca. 675-650 BC
Hampe 1965, 83 fig. 2; Rolley 1967, no. 131
Ht.: 1.21

Bronze. Engraved decoration of four figurative scenes arranged vertically. Top to bottom: a) winged female holding two birds (mistress of animals). b) A bearded male wearing short chiton and a female with long dress confronting each other, both holding a ring (wreath?) with their right hands. The male holds a chelys-lyre at face level with left hand; the female also reaches for the lyre with her left hand (not touching it) (juxtaposition and chiastus); both figures advancing with inner leg. c) Two bearded long-robed males carrying spears (one with pointed helmet) follow another male also wearing mantle. d) Youth taken up a stepped exedra (altar?) by a bearded warrior armed with sword.

Instrument: Chelys lyre, ovoid soundbox, infixed curved arms, many strings (nine to twelve), straight crossbar, small kollopes, held upright (chest level) with left hand which is
also touching the strings and passes through the sling, right hand probably holding a plektron (not clearly shown) as well as the ring.

189) "Crowe" Corselet. Olympia Museum (previously Zakyntos private collection). (pl. 21)
Olympia, River Alpheios. Possibly made in the Aegean islands (Maas & Snyder, Stringed)
ca. 625-600 BC (by style)
Furtwängler 1890, 154 ff. pl. 59; Behn 82, pl. 47:114; Aign 238, V/35 Fig.122; MiB-Griehenland 44 no. 20; Dörrig 1967, 102 ff., fig. 1; MusikTanz 83 cat. no. 160; Boardman 1961, 141 ff.; Hoffmann 1972, 50 ff. pl. 25:a-c; Stringed 32, 45 fig. 8

Bronze cast with engraved decoration; intact. Antithetical procession of two groups of three figures moving toward the centre. Right: a bearded male with right hand bent forwards, followed by two youths with arms not indicated (statues or covered by mantle), all with long hair and wearing unbelted robes to the calf. Unidentified object or clothing behind each figure. Left: a male kithara player (Apollo?) wearing similar robe and a mantle, followed by two females with belted long dresses (Leto and Artemis?), the first holding the second ἑπτά κορπύτοζ (by the wrist). Daedalic figures. Above the figures, decoration with antithetic bulls and panthers/lions.

Instrument: Kithara, deep flattened soundbox, continuous and adjoined straight arms, seven strings, straight crossbar with crosspieces, small kolopæ. Held upright (chest/face level) by left hand passing through a sling and touching the inner strings (seen in back view), strummed with a plektron hanging by a chord.

Sparta

190) Shallow bowl. Louvre Inv. No. 0AO 4702. (pl. 21)
Sparta. Acquired by Louvre at 1910.
750-700 (Markoe, Bowls by style)
Bowls 207-8 no. G8; Dussaud 1936-7, 92 ff., fig. 1; Aign 66, III/7a-8 Fig.31; Canciani 1979; Gjerstadt 1946, 6, pl. II
Ht.: 0.065, Diam.: 0.195

Bronze. Intact, surface badly corroded. Rosette medallion and two registers with pictorial decoration: a) file of bulls, b) antithetic bilateral procession of four female musicians (three asymmetric lyres/harps, one tambourine) towards a seated figure and seven female dancers towards an unidentified object (crane with semi-luna?); recipients axially arranged. In front of the seated figure a female holding unidentified object (whisk, sceptre or flower?) two tables with offerings, one with a curtain above it and the other very damaged. They are being approached by three females bearing offerings followed by the seven female dancers holding hands.

Instrument: Asymmetric lyre (unlikely to be harp), triangular frame, no strings visible, possible resting “foot” at one end. Tambourine (frame drum), circular, played at chest level with right hand, held at bottom with left hand. Assymetric lyre, deep soundbox, continuous curved arms, inner arm longer and possibly with birds’ head decoration, outer arm short and plain, no strings visible, bent crossbar, crosspiece or resting “foot” at lower end; held tilted at 90 degrees (chest level), played with the right hand on the strings. Second lyre similar but summary in execution and without the resting “foot”.

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SCULPTURE (S)

Samos

191) Statuette of a female (chelys?) lyre player. Samos exc. no. C206. (pl. 22)
Samos, Heraion Sanctuary. From area B5, debris layers East of the Roikos altar (containing debris from the pre-Roikos altars V and VI)
Late 7th century – early 6th century BC
Schmidt 1968, 61, pl. 106.
Ht.: 0.08

Porous white-ish limestone. Fragmentary, torso of a lyre player remaining from the shoulder to the lap. Naked figure, breasts indicated.
Instrument: Chelys(?) lyre, rounded soundbox possibly suggesting tortoise shell, straight infixed arms, flattened limestone representing the strings, straight crossbar, kollopes. Held upright (chest level) turned on the side, perpendicular to the body, left hand placed on strings, right hand strumming with a plektron.

MINOR ARTS: SEALS (SE)

Athens

192) Cubic seal. Standing auloi player and female with jar.
Acropolis Museum Inv. No. 7237. (pl. 22)
From the Acropolis. Context unknown.
7th century BC (by style)
Boardman 2001, 123 fig. 824, 137, pl. 277; 0.01x0.008x0.009

Intact. Green steatite tabloid. Sunium Group. Pictorial motifs on four sides: A) love making. B) Joined foreparts of two horned quadrupeds (goats?) in mirror reverse, lizard and bird in the field. C) Figure with long dress playing auloi and facing similar figure holding a big jar (juxtaposition). D) Two horned quadrupeds placed antithetically on each side of a branch.
Instrument: Double auloi, divergent, cylindrical.

Cyprus

193) Seated and standing musicians with offering table. CM Inv. No. A.I. 2123. (pl. 22)
Ayia Irini Sanctuary. Seals were hung on the fence of the temenos enclosure and on the wooden posts of the shelter along the temenos wall. Period 4 (second half 7th century) context of seals, but they were manufactured earlier.
Late 8th century BC (Boardman).
SCE II, 754 no. 2123, Atlas pl: CCXLIX:28; Porada 1956, 187, fig. 5, pl. XVII.5; Boardman & Buchner 1966, 35 no. 125, fig. 36:125; Aign 71, III/11α-β Fig.36; Boardman 1990, 15 no. 125 and fig. 12 ; Reyes 2001, 68 no. 74, fig. 97.
L.: 0.018, W.: 0.015

Intact. Large scarab of blue steatite. Seal belonging to the Lyre Player Group (Porada’s “Elaborate Class”). Male lyre player seated on high-backed chair. In front of him a four-
legged table/altar with a bowl on top (or bucranium according to Porada). A smaller scale female tambourine player wearing long garment with oblique lines approaches from the left (antithetic grouping). Obscure drillings in the field, hatched exergue.

Instrument: Lyre, deep soundbox, straight infixed arms, three strings, straight crossbar, held upright (face level). Tambourine (frame drum), circular, played above the head with both hands.

194) Standing lyre player with sphinx. CM Inv. No. A.I 2180. (pl. 22)
Ayia Irini Sanctuary. Seals were hung on the fence of the temenos enclosure and on the wooden posts of the shelter along the temenos wall. Period 4 (2nd half 7th century) context of seals, but they were manufactured earlier.

Late 8th century BC (Boardman)
SCE II, 756 no. 2180, pl. 245:4; Atlas pl. CCXLV: 4; Aign 72, III/12 Fig.37; Boardman & Buchner 1966, 35 no. 126, fig. 45; Porada 1956. 188, fig. 6, Pl. XVII:6; Reyes 2001, 68 no. 75, fig. 98
L.: 0.02, W.: 0.016


Instrument: Lyre, deep soundbox with a diagonal line (sling?), straight infixed arms, three strings, straight crossbar, held upright (face level).

Euboia

195) Procession of musicians towards seated figure. Eretria Museum. (pl. 22)
Eretria, Apollo Daphnephoros Sanctuary. From a bothros at the northeast sector of the sanctuary, full of votive offerings gathered around a circular construction, the function of which is still unclear. Finds include pendants, beads, scaraboids, bands and small golden discs, faience statuettes of Bes in Egyptian style, all of these rather unusual in Eretria.

Late 8th century BC (Boardman)
L.: 0.022; W.: 0.016; Th.: 0.009

Intact. Scarab of grey stone with white, red, brown and purple veins. Seal belonging to the Lyre Player Group. File of three musicians, an aulos (divergent) player, a lyre player (three-stringed with deep soundbox), a tambourine player and a fourth figure carrying animal (?Boardman) approach enthroned figure with arms bent and raised (holding or receiving object?). Linear/antithetic grouping. All figures long robed, tambourine player kneeling below the lyre. Hatched exergue at bottom.

Instrument: Lyre, deep soundbox, straight infixed arms, three strings, straight crossbar, held upright (face level). Double aulos, divergent, held near the middle. Tambourine (frame drum), circular, played at face level, held perpendicular to the body.

Naxos

196) Standing male lyre player with bird. (pl. 22)
Naxos, Iria. Found in the area near the altar of the great Archaic Temple along with other seals of similar date. Associated with LG Temples II and III
Late 8th century BC (ca. 720)
Simantoni-Bournia 1998, 66, pl. 10.2

Intact. Scarab of red serpentine. Seal belonging to the Lyre Player Group. Standing male lyre player wearing long garment with grooved neckline, playing upright a three-stringed lyre with deep soundbox. Bird with raised hatched wings facing towards him (juxtaposition). Instrument: Lyre, deep pointed soundbox with a diagonal line (sling?), straight infixed arms, three strings, straight crossbar, held upright (face level).

**Peloponnese**

197) **Standing lyre player with bird.** Athens private collection. (pl. 22)

Said to be from Peloponnese. Porada takes it to be identical to the one in Oxford, AM Inv. No. 1889.580 (contra Boardman, who thinks the seal from the Ashmolean comes from Syria and he reports that it is of different material, namely red serpentine).

Late 8th century BC

Blinkenberg 1931, 164V; Porada 1956, 188 n. 9, fig. 7, pl. 17.7; Boardman & Buchner 1966, 26 no. 45 (36 no. 137 for the identical seal in AM).

Intact. Dark brown stone. Seal belonging to the Lyre Player Group. Standing male lyre player wearing long garment with vertical lines. Bird with large raised hatched wings and drilling at beak facing towards him (juxtaposition). Instrument: Lyre, deep soundbox with a diagonal line (sling?), straight infixed arms, three strings, straight crossbar, held upright (face level), played with the left hand raised to the strings.

**Rhodes**

198) **Group of musicians. BM, H. Walters Cat. No. 301.** (pl. 22)

Kameiros.

Late 8th century BC

Walters 1888, no. 301; Blinkenberg 1931, 164M 2; Porada 1956, 187, fig. 4; Aign 75, IV/1, Fig. 39; Boardman & Buchner 1966, 33 no. 103, fig. 36.

L.: 0.020; W.: 0.017

Worn surface, red serpentine. Seal belonging to the Lyre Player Group. Standing male lyre player and female (?) possibly with tambourine held high above her head; between them a small-scale auloi player standing under the lyre (Boardman; but according to Porada, the aulos and the tambourine players are female dancers). Antithetic grouping. Small drilling in front of the aulos player. Hatched exergue at bottom and at the back of the dress of the female figure.

Instrument: Lyre, deep pointed soundbox, straight infixed arms, three strings, straight crossbar, held upright (face level) by a diagonal strap that is attached from the outer arm. Auloi not clear, only one pipe visible. Possibly tambourine (frame drum), circular, played above the head.

199) **Standing male lyre player and sphinx.** (pl. 22)

Lindos, Acropolis, Exc. No. 522.

Late 8th century BC

Blinkenberg 1931, 172 no. 522, pl. 18; Porada 1956, 208-9 no. 8, pl. XVII:8; Boardman & Buchner 1966, 31 no. 88

L.: 0.023; W.: 0.017
Intact. Blue steatite. Seal belonging to the Lyre Player Group. Similar to Cat. 194 from Ayia Irini (CM 2180). Standing male lyre player wearing long garment with vertical lines. Below the lyre, sphinx with raised wings heading towards musician (juxtaposition). Hatched exergue at bottom.

Instrument: Lyre, deep pointed soundbox with diagonal line (sling?), straight infixed arms, three strings, straight crossbar, held upright (face level), played with the left hand raised to the strings.

200) **Standing male lyre player and bird. Copenhagen** Inv. No. 10312. (pl. 22)

Lindos, Acropolis, Exc. No. 523
Late 8th century BC
Blinkenberg 1931, 172 no. 523, pl. 18; Porada 1956, 208 no. 9, pl. XVII; Boardman & Buchner 1966, 31 no. 89; Boardman 1990, 13 no. 89
L.: 0.02; W.: 0.014

Worn surface. Black steatite. Seal belonging to the Lyre Player Group. Standing male lyre player wearing long garment with vertical lines, playing upright a three-stringed lyre with deep soundbox. Bird with raised hatched wings and long beak facing towards him (juxtaposition).

Instrument: Lyre, deep soundbox with diagonal line (sling?), straight infixed arms, three strings, straight crossbar, held upright (face level).

201) **Harp.** Lindos, Exc. No. 536. (pl. 22)

Lindos, Athana Lindia Sanctuary. Context not mentioned.
Blinkenberg 1931, 173 no. 536, pl. 18
L.: 0.024; W.: 0.017

Scarab, grey steatite. Intact. Linear design depicting harp, five strings, four of them hanging beyond the base (parallel in Cesnola 1885-1903, Vol. III, pl. 31 fig. 4, from Amathus).

**Unknown provenance**

202) **Standing male lyre player and female.** Blinkenberg 1931, 163 02. Blinkenberg does not describe or illustrate the seal.

**MINOR ARTS: FAIENCE FIGURINES (F)**

**Chios**

203) **Pendant of seated male auloi player.** Chios Museum. (pl. 22)

Chios, Athena Temple Terrace. Period I.
7th century BC
Boardman 1967, 241 no. 589, pl. 96; 1980, 127 fig. 147; Webb 1978, 84 no. 309
Ht.: 0.059

Faience, intact. Greek (Rhodian?) workshop (Webb’s black and white blob group). White composition and glaze, black at hair, pipes and pubic area. Loop for suspension at the back. Figure seated on an L-shaped seat and base, hair to the nape, eyes indented, puffed cheeks from playing the auloi.

Instrument: Double auloi, divergent, cylindrical, held near the middle, faience material between the tubes.
204) Pendant of kneeling male auloi player. Chios Museum. (pl. 22)
Chios, Harbour Sanctuary, found on the surface.
630-550 BC (Webb by style)
Boardman 1967, 241 no. 590, pl. 96; Webb 1978, 87 no. 371
Ht.: 0.048

Faience, fragmentary, auloi between mouth and hands missing. Webb’s Fine “Black and “White” Group. Figure on a rectangular base, hole for suspension at the back. Nude figure, broad face with puffed cheeks from playing the auloi; hair to the nape and marked ears. Black blob on auloi and hair.
Instrument: Double auloi, only lower part preserved, held near the middle.

205) Pendant of lyre player (male?). Chios Museum. (pl. 22)
Chios, Athena Temple Cella, below cross-wall by Altar A. Period I/II.
7th century BC (6th century according to Webb: 575-550 BC)
Boardman 1967, 241 no. 588, pl. 96; 1980, 127 fig. 147; Webb 1978, 89 no. 401.
Ht.: 0.047

Faience. Fragmentary, lower part missing. Greek (Rhodian?) workshop (Boardman), Naukratis or East Greek (Webb). Webb’s “Block” Group. Buff-white composition, yellow-white glaze, black at hair. Rectangular pillar at the back. Figure has pellet eyes, flat triangular nose, marked lips and broad forehead with hair to the nape. Holds lyre upright on the left side, and plays it with right hand crossed over the chest.
Instrument: Lyre, deep soundbox (front surface damaged), straight arms, four strings visible, straight crossbar, held upright (chest/facce level) on the side and on the same plane as the body, played with right hand on the strings, possibly holding a plektron.

Crete

206) Squating simian auloi player. HM Inv. No. Y1665. (pl. 23)
Fortetsa, Tomb P. Found at the dromos (exc. no. 1149) with PG to Late Orientalizing pottery.
700-600 BC
Webb 1978, 89, no. 389; Brock 1957, 100, 208 no. 1149, pl. 173; Hoffmann 1997, 40 no. 28, pl. 15; Crete-Egypt 356 no. 389a.
Ht.: 0.03, W.: 0.009

Blue faience, white glaze. Intact. Non-human facial features, prominent big ears or phenake. Bent arms holding auloi towards the mouth; instrument rendered in a summary way. Egyptianising work of East Greece (Catalogue); import from Egypt (Hoffmann, Brock).
Instrument: Double auloi, parallel, cylindrical, held near the bottom end.

Rhodes

207) Figurine of advancing female lyre player. Louvre Inv. No. OA S1236. (pl. 23)
From Kameiros, context unknown.
630-550 (Webb by style)
Webb 1978, 86 no. 353
Ht.: 0.045
Faience. Intact. Webb’s Mini-Black and White Group. Female with left leg advancing, torso slightly bent forward as right hand crosses over the chest to play the lyre held on the left side. Black on hair, pubic area and soundbox.
Instrument: Lyre or kithara, deep rectangular soundbox, straight arms, many strings, straight crossbar, held upright (face level), played with right hand on the lower part of strings.

208) **Figurine of advancing (male?) auloi player with hawk.** *BM* Inv.No. 60.4-4.83. (pl. 23)
Kameiros, context not known.
630-550 BC (Webb by style)
Webb 1978, 86 no. 355
Ht.: 0.045

Faience, intact. Webb’s Mini-Black and White Group. Left leg advancing, falcon sits on the right side. Musician’s right hand rests on falcon’s head while he plays the auloi with the left hand. Webb suggests it is the Horus hawk and that the figure might represent a priest. Black glaze on pubic area, auloi and hawk’s head.
Instrument: Double auloi, divergent, cylindrical, one tube played with one hand; faience material between the two tubes.

209) **Figurine of advancing auloi player with goat.** *Louvre* Inv. No. S590. (pl. 23)
Kameiros, context unknown.
630-550 (Webb by style)
Webb 1978, 86 no. 362
Ht.: 0.057

Faience, intact. Webb’s Mini-Black and White Group. Glaze, main cream with yellow and black blobs for details (hair). Standing on a rectangular base. Carefully modelled figure wearing a long garment to mid-shin. Hair to the nape, ears and facial features clearly indicated. At right a small quadruped (goat?).
Instrument: Double auloi, divergent, cylindrical, held at lower part; faience material between the two tubes.

210) **Pendant of standing female auloi player.** *BM* Inv. No. 60.4-4.78. (pl. 23)
Kameiros; context unknown.
630-550 BC (Webb by style)
Webb 1978, 85 no. 347
Ht.: 0.082

Instrument: Double auloi, long, parallel and cylindrical, held at the lower part of tubes and close to the body.

211) **Pendant of kneeling male auloi player.** *BM* Inv. No. 61.10-24.20. (pl. 23)
Kameiros; context unknown.
630-550 BC (Webb by style)
Faience, complete. Webb's Fine "Black and "White" Group. Figure on a rectangular base, hole for suspension at the back. Nude figure, broad face with pellet eyes, flat triangular nose; hair to the nape and marked ears. Black blob on auloi and hair.
Instrument: Double auloi, parallel, cylindrical, held at the lower part of tubes and close to the body.

212) Figurine of squatting male auloi player (elymoi). (pl. 23)
Lindos Acropolis, Athana Lindia Sanctuary. Exact context not mentioned; the human faience figurines are reported as all coming from the Grand Deposit ("Couche Archaique").
Before 550 BC (Webb: 630-550)
Blinkenberg 1931, 351 no. 1259a, pl. 55; Webb 1978, 87 no. 374.
Ht.: 0.053, L. of auloi: 0.015
Faience, intact. Rests on round base. Webb's Fine "Black and White" Group. Neatly modelled broad face with smooth features; hair to the nape painted black. Traces of blue glazing on body. Legs modelled curved like animal's haunches.
Instrument: Double auloi, divergent, the right one curved upwards (Phrygian or elymoi), held at the bottom end.

213) Pendant of auloi player. Istanbul Museum. (pl. 23)
Lindos Acropolis, Athana Lindia Sanctuary, Grand Deposit ("Couche Archaique").
Before 550
Blinkenberg 1931, 1271, pl. 56; Webb 1978, 87 no. 376
Ht. (pres.): 0.034
Faience. Fragmentary, lower part missing. Webb's Fine "Black and White" Group. Broad face, hair to the nape, flat nose, pellet eyes and ears. Black blob for hair and auloi. Webb suggests that it is squatting.
Instrument: Double auloi, divergent, cylindrical, held at the lower part; faience material between the tubes.

214) Pendant of squatting auloi player. BM Inv. No. 61.10-24.19. (pl. 23)
Kameiros.
Before 550
Webb 1978, 88 no. 378.
Ht.: 0.073
Faience, intact. Stands on a rectangular base. Webb's Fine "Black and White" Group. Suspension loop at the back. Facial features (eyes, nose, lips, ears) neatly modelled, hair to the nape. No sex indicated. Legs and bottom of the figure are hardly human, with curved thighs like animal's haunches. Glaze light green with traces of black blob on hair and auloi.
Instrument: double auloi, divergent, cylindrical, held near the bottom; faience material between the tubes.

215) Pendant of advancing male auloi player. (pl. 23)
Lindos Acropolis, Athana Lindia Sanctuary, from the Grand Deposit ("Couche Archaique").
Before 550 BC (Webb: 630-550)
Blinkenberg 1931, 351 no. 1279, pl. 56; Webb 1978, 83 no. 288
Ht.: 0.06 L. of auloi:

Faience, intact. Blue tinge to glaze. Webb’s Black and White Blob Group. Naukratis or East Greek workshop. Figure with marked genitalia standing on a base or flat pillar, left foot advancing, playing the auloi. Hair to the nape, elongated face and features, broad hips. Hole for suspension.
Instrument: Double auloi, long, parallel and cylindrical, marked embouchure, held at the lower part of tubes and close to the body.

**Samos**

**216) Pendant of kneeling male auloi player.** Vathy Museum. (pl. 23)
Samos, Heraion Sanctuary; context unknown
630-550 BC (Webb by style)
Webb 1978, 87 no. 369
Ht.: 0.076

Faience. Fragmentary, part of auloi between the hands and mouth missing. Webb’s Fine “Black and White” Group. Figure on a rectangular base, hole for suspension at the back. Nude figure, elongated face, broad hips. Hair to the nape, anatomical details (toes, navel, genitalia) and facial features (eyes, nose, ears) finely modelled.
Instrument: Double auloi, parallel and cylindrical, held at the lower part of tubes and close to the body.

**217) Figurine of male auloi player.** Deutches Archäologisches Institute Photo. (neg. Sam 473). (pl. 23)
Samos, Heraion Sanctuary, context unknown.
630-550 BC (Webb by style)
Webb 1978, 99 no. 581

Faience. Fragmentary, lower part missing. Green glaze with black on hair and auloi. Rounded face with large facial features (large flat nose, protuberant eyes), hair to the nape. Webb suggests he is standing or walking. Line of sleeve on arm.
Instrument: Double auloi, divergent and cylindrical, lips or mouthpiece indicated, held at the middle.

**218) Figurine of male auloi player.** Deutches Archäologisches Institute Photo. (neg. Sam 6489). (pl. 23)
Samos, Heraion Sanctuary, context unknown.
630-550 BC (Webb by style)
Webb 1978, 99 no. 585

Faience. Fragmentary, lower part missing. Similar to Cat. 217, with flat top head and hair sloping sharply to the shoulders. Large face with protruding eyes and nose, puffed cheeks from blowing the auloi. Line of sleeve on arm.
Instrument: Double auloi, slightly divergent and cylindrical, marked embouchure, held at the middle; faience material between the tubes.
PLATE 17

Cat. 147

Cat. 148

Cat. 149

Cat. 150

Cat. 151

Cat. 152

Cat. 153

Cat. 154

Cat. 155

Cat. 156

Cat. 157

Cat. 158

Cat. 159

Cat. 160

Cat. 161

Cat. 162

Cat. 163

Cat. 164

Cat. 165

Cat. 166
Appendix II

Surviving musical instruments from the Aegean and Cyprus

The aim of this catalogue is to provide archaeological evidence for the varieties of musical instruments that are found in the Aegean and Cyprus and are depicted in art. It is essential that the iconographic analysis of performance representations should not be disassociated from the examination of the musical instruments themselves, as any attempt to understand the scenes would benefit from the classification process and the establishment of typological varieties of the instruments that were played in Greece and Cyprus. I have therefore chosen to present a selection of the archaeological material that is representative of the different types of instruments in all periods (from the Bronze Age to the Roman and Byzantine period). This was necessary in order to verify the diachronic use of instrument categories, especially from the Bronze to the Iron Age, and to study the development of instrumental types. Furthermore, the examination of instruments from various periods was necessary due to the scarcity of the archaeological material from the period 1050-600 BC, which is the focus of the present study.

The records provide detailed descriptions, structural information, measurements and illustrations (when available) of the musical instruments, as well as information about their find contexts. These details are important for the typological and contextual discussion presented in the main body of the thesis but they are not repeated in the text; instead, they are presented here in a consistent manner and the reader is kindly requested to refer to the catalogue entries to retrieve this information. The catalogue includes aerophones, chordophones and idiophones. The instruments of each type are arranged alphabetically by location; when more specimens come from the same site, they are then arranged chronologically. An ascending index number is used for each instrument type (1, 2 etc.). The various types are given an upper case letter abbreviation:

- **Aulos:** AU
- **Bell:** BE
- **Clappers/Castanets:** CA
- **Cymbals:** CY
- **Lyre:** LY
- **Rattle:** RA
- **Salpinx:** SA
- **Scraper:** SC
- **Seistron:** SE
- **Shell trumpet:** ST

In the main body of the thesis, reference to a specific example from the catalogue is made by using the typological abbreviation and the index number of the specimen (AU.1; CY.3; SE.1, 3 etc.). All measurements are in meters.
AEROPHONES

AULOS (AU)¹

Aegina

1. **Bone aulos fragment.** Inv. II. 35
   Athena Aphaia Sanctuary.
   Furtwängler 1906, 429 fig. 337; West 98 no. 9
   L.: 0.06; Diam. of tube: 0.012-0.013; Diam. of holes: 0.007; Th. of wall: 0.0025
   Tibia fragment, both ends broken off. One end in the form of spigot. Two round finger holes are opened with 0.017 distance between them.

Argithea (Karditsa District)

2. **Bone and bronze single aulos.** Volos Archaeological Museum Inv. No. B.E.13355
   Ellenika, from the East Cemetery, Tomb 175.
   Late 3rd – early 2nd century BC
   Dons 175, no. 65
   L. of preserved sections: A: 0.103, B: 0.094, C: 0.107, D: 0.027; Diam.: 0.0175; Diam. of holes: 0.007
   Fragmentary, mouth end lost, four sections (A-D) preserved. Bone tubes with bronze fittings, like the spigot and socket joint between sections A and B, a bronze ring at the bottom of section C and the bell shaped bore D. Five circular finger holes are preserved on sections B and C. Holes (I)-(IV) are equidistant from each other. Hole (V) is opened at a slightly smaller distance from hole (IV) at the bronze part of section C. Section D has no finger holes and is broken at the top end. A thumb hole (T) is opened at the back (Diam. 0.009), between holes (II) and (III).

Attica

3. **Aulos fragments.** NMA Inv. No.7207-9
   Athens, Acropolis
   Before 480
   Payne & Dunbabin 1962, 448 n. 3; West 98 no. 6

4. **Nine fragments of double auloi (a-i).**
   Athens, Agora. Various contexts (well, domestic deposit, cistern, pithos with domestic debris) and dimensions.
   5th century BC- 1st century AD.
   Landels 1964, fig. 1, pl. 70; West 98 nos. 7, 8

¹ Reedpipes (single auloi and double auloi) and flutes are catalogued together here, since the fragmentary condition of the majority of specimens does not allow more precise classification. Transverse flutes [cf. examples from Halicarnassus (Bélis 1988, 236 fig. 2) and Meroë, Egypt (Bodley 1946) and from Delos (AU.15)] have not been considered here as they do not appear in early Greek and Cypriote musical iconography.
Bone or ivory fragments with lathed surfaces.

a) **Inv. No. BI593.** One bulb with spigot from the mouth end of the aulos with small drilling. (a) and (b) could belong together and are painted with gray-green colour.

b, i) **Inv. Nos. BI517, BI630.** Pieces with spigot and socket and one finger hole.

c, d, e) **Inv. Nos. BI672, BI579, BI27.** Pieces with spigot and socket, three circular holes at the front side (I-III) and a thumb hole at the back (T) between holes (I) and (II), placed slightly off centre (left or right accordingly) in order to facilitate hole covering with each hand. All finger holes have flattened circumference (“finger bed”).

f) **Inv. No. BI624.** Conical bell of an aulos (L.: 0.056, Diam. (inner): 0.0185-0.029). Possibly part of an instrument with keys (like the auloi from Meroe in Egypt; Bodley 1946). Unpolished surface (covered with some other material?).

g) **Inv. No. BI645.** Section with spigot and socket and no holes.

h) **Inv. No. BI594.** End piece of the aulos, with spigot and one hole (possibly a vent hole). Slightly oval bore.

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5. **Two wooden auloi (Elgin auloi) (a, b), BM Inv. No. GR 1816.6-10,502**

Attica, tomb between Eleusis and Piraeus; found with fragments of two chelys lyres. 5\textsuperscript{th} – 1\textsuperscript{st} century BC

Howard 1893, 59-60; Curtis 1914, 100-2; Schlesinger 1939, 411-20, pl. 17; Landels 1960, 185 ff.; West 96 ff.; Bélis 1988, 237; Becker 1966, 43

Allegedly a pair, but some scholars have doubted this (Curtis, Landels). Made of sycamore wood. The tubes with the bored finger holes comprise one section and are nearly cylindrical. The tube of aulos (a) is bent; Curtis suggested that a bell was attached at its lower end. At the mouth end a bulbous piece (holmos) broken at the top and distorted is joined for the insertion of the reed(s). Both auloi have four finger holes (I-IV) and a vent hole (VH) bored at the front side, and a thumb hole (T) at the back; all holes are situated differently on the tubes.

a) L. of tube: 0.311; Diam. (inner): 0.0078; Diam. of finger holes: 0.007

b) L. of tube: 0.343; Diam. (inner): 0.008; Diam. of finger holes: 0.008

---

[Distance between finger holes]

\begin{tabular}{cccccc}
   & I & T & II & III & IV & VH \\
0.080 & 0.028 & 0.031 & 0.032 & 0.031 & 0.0325 & 0.04 & 0.067 \\
0.112 & 0.037 & 0.031 & 0.032 & 0.034 & 0.053 & 0.044 \\
\end{tabular}
6. **Bronze and ivory aulos fragment.** *NMA Inv. No. 3768*
   Attica, found in a tomb.
   Bélis 1988(a), 235 n. 9; 1988(b) 116 ff., fig.10:a

   Described as “aulos with mechanical devices [keys] and a bell encased in bronze”.
   Rectangular holes on the tube for the fitting of the key mechanism.

**Brauron**

7. **Bone double auloi fragment.**
   Brauron, found in a sacred spring near the NW corner of the ancient temple of Artemis.
   Late 6th – early 5th century BC
   Landels 1963; *West* 98; Bélis 1988(a), 239
   L.: 0.458; Diam. of tube (inner): 0.0095; Diam. at A (inner): 0.013; Diam. of holes: 0.008

   Polished bone (tibia of deer or similar animal). The two lower sections of the aulos preserved; cracked wall, small part of the wall missing. Fragment comprises two sections: A-B and B-C join in the form of spigot and socket (C represents the aulos far end; socket form at A indicates the existence of another section on that end). It has 5 circular holes of the same diameter (I-V), and a thumb hole on the back (T), all bored with a drill. Holes (I)-(IV) have smoothened circumference (“finger bed”). Bélis claims it is of Etruscan manufacture; from the number of finger holes it is evident that this is one pipe of a pair.

   ![Diagram of bone double auloi fragment](image)

**Chios**

8. **Two ivory auloi fragments (a, b).**
   Emporio, Harbour Sanctuary, area H. Many votive offerings of foreign origin (Phrygian, Ionian, Egyptian, Etrurian, Rhodian, Cypriote).
   Pre-600 BC
   Boardman 1967, 242 no. 598, fig. 164
   L.(a): 0.061, (b): 0.05; Diam.: 0.014

   Fragment (a) with socket and part of one finger hole. Fragment (b) with spigot (not matching socket of (a) in diameter) and one finger hole.
**Corinth**

9. **Bone aulos fragment.**
   Corinth, Agora. Found in a well.
   5th century BC
   Davidson 1952, 196 ff, fig. 30; Miß-Griechenland 31 pl. 9; West 98 no. 10, 99
   L.: 0.236; Diam.(inner): 0.01

   Fragmentary, mouth end and parts of the wall broken off, reeds missing. Aulos composed of two tubular sections (A, B) fitting together with spigot and socket joint. Section A (L.: 0.106) would receive another part at the top (mouth end); it has three finger holes (I-III) and a thumb hole (T) placed off centre towards the left; this displacement suggests that this must be the left aulos of the pair. Section B (L.: 0.142) is bored with a finger hole (IV) and a vent hole (VH).

![Aulos Diagram](image)

**Crete**

10. **Two possible bone whistles (a, b).**
    Knossos, Neolithic settlement, unknown context.
    Neolithic.
    Evans 1964, 236, pl. 60:4 nos. 2, 3
    L. (estimated): 0.06; Diam. of hole: 0.01-0.012

    a) Inv. 59/67, Stratum III  b) Unstratified.
    Phalanges pierced transversely.

**Cyprus**

11. **Bronze and ivory/cane aulos fragment. CM Inv. No. 1990/V-12/2 (Kolokasidi Collection.)**
    Cyprus, exact provenance unknown.
    Not earlier than 4th century BC (by style)
    Flourentzos 1992, 45, pl. IV: 1-2
    L.: 0.175, Diam.(outer): 0.013, (inner): 0.007

   Personal examination. Part of the central body of an aulos, both ends broken off. The aulos consists of a tube made of unidentified material (ivory and cane have been suggested) encased in a double bronze coating. Very thin bronze layers (approximately 0.0005 each). The metal coating is cracked, corroded and broken off at several points, and the layers are stuck together and difficult to discern at places. The metal has dark green patina; the underlying material is also heavily oxidized, thus having a light green patina. The inner tube surface has a texture of thin parallel threads visible with the naked eye and not customarily met on ivory objects, a fact that may indicate that the inner tube was covered by plant fibre (like the aulos of the Karapanos Collection in Athens, AU.30).
The surviving cylindrical body of the aulos consists of three sections. Section A (L.: 0.024, Diam.: 0.01) is rather deformed, broken off at the top end and cracked at the back. It is made of two layers of bronze, missing the inner ivory/cane tube. The inner bronze layer continues on the following section to secure attachment (it is visible underneath the metal casing at the top of section B covering the ivory/cane tube), the outer layer (very damaged) was apparently in the form of a ring. Small oblong hole at the joint of sections A and B must be due to corrosion. Sections B (L.: 0.078) and C (L.: 0.074) have an inner tube of ivory/cane cut neatly at the ends and joined together; as there seems to be no evidence of spigot or socket at the bottom end of section C (which is not terminal), it is presumed that the ivory/cane tubes would be kept in place by the plant fibre cover and the inner bronze layer. Sections B and C are covered with a layer of bronze and at places preserve remains of the second layer of bronze rings that have merged with the inner layer in most parts. At the end of section C the bronze layer is not finished properly, although the edge of the ivory/cane interior is neatly cut.

There are regular transverse incisions on the inner tube surface, possibly marking the positions of the holes or imitating features of the natural cane. Seven finger holes of various sizes survive. The first hole (I) is opened on the metal section A and lies in considerable distance from the others. The remaining six are opened on the ivory/cane body of the sections B and C as well as on the metal coating. Holes (I), (II), (III), (IV) are ovoid in shape (Diam.: 0.008/0.009/0.01/0.008x0.006), whereas holes (V), (VI), (VII) are smaller and almost circular (Diam.: 0.007x0.006). Holes (II)-(IV) are opened at progressively greater distances. The irregular shape of the holes in combination with the layered metal coating suggest that this instrument must have been constructed with the ring mechanism invented at the beginning of the 4th century, that allowed the player to alter the size and shape of the hole by rotating or sliding the metal rings and thus use more notes or fractions of intervals. The second metal layer around holes (II)-(III) is clearly formed in the shape of such a ring, although it does not rotate anymore.

The closest parallel to the Cypriote example is the aulos from Karapanos Collection (AU.30) which is of similar material and structure and inner diameter, but different spacing between the finger holes. It is possible that the Kolokasidi collection fragment comes from the middle section of a similar single aulos that could be as long as 0.59, with a conical bore and metal rings, which produces a deep low-tone sound.

![Drawing](image_url)
12. **Bronze aulos.**
Salamis?
Cesnola 1881 (illustrated); 1882, 55 ff., fig. 54 (drawing)
L. (approximately): 0.508

Most of the aulos body preserved. It has 11 surviving holes on the front and 3 at the back. Described as "formed by two sliding cylinders, so that some of the holes may be shut off if necessary". Probably similar to the aulos from Karapanos Collection.

![Bronze aulos](image)

**Delphi**

13. **Ivory auloi fragments.**
Delphi, Sanctuary favissa (purificatory ditch for disposing temple offerings).
6th – 5th century BC
Bélis 1988, 239 fig. 4

Five ivory sections with circular holes. Bad state of preservation, tubes bent and burnt black.

![Ivory auloi fragments](image)

14. **Bone aulos fragment.** Inv. No. MD8667
Delphi, Corycian Cave.
Bélis 1988(b), 115 ff., fig. 7

Fragment ends in the shape of a spigot and a socket. It has four circular finger holes (I-IV). Holes (II-IV) are equidistant, whereas hole (I) is placed slightly closer to the next one.

![Bone aulos fragment](image)

**Delos**

15. **Auloi fragments.** Delos Archaeological Museum.
Delos Sanctuary, found in various contexts; a considerable number of unfinished objects come from two workshops of instrument makers on the site.
1st century BC
Deonna 1938, 324 ff., pl. XCII: 812, 813, 814; Bélis 1988, 244 fig. 8; Dons no. 68; 1988(b), 115 ff., figs. 8, 10:b, 12, 13

Bone and/or ivory fragments of various dimensions with circular finger holes opened at various distances and spigot and socket joints. One example (Inv. No. B124) has bronze fittings and a rectangular hole (fig.1); possibly belonging to an instrument with key
mechanism. Three examples (Inv. Nos. B5166, 5167, 5170) have a hole opened on a raised rectangular piece (fig.3:3, 8). One example (Inv. No. B21623-A71) with cracked wall belongs to a transverse flute and has a raised triangular embouchure with a blow hole (fig.3: 8). Few embouchure fragments (Inv. Nos. B5168, 5169) have a bulbous outline below the mouth end (hypholmion, fig.2:1, 2).

Dispilio, Thessaly

16. Tibia notched flute.
Dispilio, Neolithic settlement.
Middle Neolithic (ca. 5000 BC)
L.: 0.121; Diam. (external max.): 0.013; Diam. of holes: I: 0.0058, II: 0.0046, III: 0.0036, IV: 0.005, A: 0.004
Hourmouziadis 1996; Malea, Papageorgiou, Hourmouziadis, & Panagiaris 1997

Complete, chips missing from both ends, crack through the finger holes. Bent bird bone with clear cuts on both ends, polished surface with small transverse incisions. Four finger holes on the front side (I-IV) and a vent hole (VH)(fragmentary) at the back side, placed opposite hole IV; flattening of the hole circumference (“finger bed”) for better covering of the finger holes. A notch is opened at the mouth end.

Ephesus

17. Bone aulos. BM Inv. No. GR1907.12-1.423
Ephesus, Artemision Sanctuary.
600-550 BC
Payne & Dunbabin 1962, 448-9; West 97 no. 2
Made of one single section of bone. It has five finger holes (I-V) at the front and a thumb hole (T) at the back, between holes (II) and (III), following the model of the Brauron aulos (AU.7). Holes (II-V) are equidistant, but hole (I) is placed wider apart.

**Lefkandi**

18. **Bone aulos fragment?** Eretria Museum.

Toumba, ProtoGeometric Building, from the fill of the East Room, contemporary with the central burial.

MPG (ca. 950 BC).

Popham, Calligas, & Sackett 1993, 72, pl. 32:10, 34:10

L. (preserved): 0.081; W.: 0.016-0.018; Diam. of holes: 0.005-0.006

Long bone fragment flattened on top surface, smoothed on one side and broken away on the other. Four small circular holes evenly spaced and separated by transverse grooves on the upper surface. Underside unworked. It has been interpreted as the chanter of a bag pipe or a primitive flute (the feature of almost equidistant finger holes being unusual for the latter).

**Lemnos**

19. **Four bone auloi fragments (a-d).** Myrina Museum, Lemnos.

Lemnos, Cabeirion, found in a mixed waste deposit below the terraces of the Telesteria.

Mid 5th – late 3rd century BC deposit

Beschi 2001

a) **Inv. No. X901.** L.: 0.162; Diam. (outer): 0.018, (inner): 0.011-0.012; Diam. of holes: 0.001. Aulos central section reconstructed from two fragments, parts missing. Mouth end extremity has two recessed bands, the other forms a spigot for the joint with the next section (now missing). Four holes are drilled on this section, three on the front side (I-III) and a thumb hole at the back (T). Only part of holes (I) and (T) remain. Ovoid hole (I) is placed off centre towards the right, suggesting that this section belongs to the left aulos of a pair.

b) **Inv. No. X902.** Small fragment with vent hole, from the lower section of an aulos.

c) **Inv. No. X4475.** Fragmentary section from the lower part of an aulos, with two circular finger holes at the front side and possibly another at the back.

d) **Inv. No. X277.** L.: 0.035; Diam.(inner): 0.012-0.013. Terminal fragment with one vent hole (VH) and a bronze ring (W.: 0.006) at the end, a feature not commonly found in the surviving specimens before 200 BC.
20. **Ivory aulos fragment. NMA Inv. No. 1050**
Mycenae, Grave Circle A (Schliemann excavations).
LH:IIIA1 (first half 14th century BC)
Poursat 1977, 11, cat. 17, pl. II; *Aegean* 63 no. 12
L: 0.053; Diam. of tube: 0.014; Diam. of band: 0.02; Th. of wall: 0.008

Fragment of the spigot of an ivory aulos broken at both sides. White ivory, slightly yellowish; polished surface. Cylindrical body with a raised band (Younger *Aegean* 63) takes it to be the mouth end [holmos] and near it a small hole pierced through the side (for the ties to the mouthpiece?). Two small rectangular tenons on each side of the band, almost opposite each other.

21. **Bone auloi fragments. NMA**
Perachora, Sanctuaries of Hera Akraia and Limenia.
From 6th century BC onwards
Payne & Dunbabin 1962, 448-51, pl. 190; *West* 98 no. 4; 99; Bélis 1988, 239

Thirty-nine fragments of auloi made of deer tibia, with spigot and socket joints. Although there are no complete examples, from the fragments it is conjectured that the Perachora instruments comprised four sections (A-D) and had five finger holes at the front side (I-V) and a thumb hole (T) at the back in the model of the Brauron aulos (AU.7). Section A (the lowest) has one finger hole (IV) and a vent hole (VH). Section B (middle) has three finger holes (I-III) and thumb hole (T). Section C is tubular without holes and tapering internally. Section D is also tapering internally on one end, whereas its bulbous shape on the other end facilitates the insertion of the mouthpiece (now lost). The lower body of one example (A394) was made in one piece.

22. **Pair of bone auloi (a, b). Thessaloniki Archaeological Museum Inv. No. Πυ100**
Pydna, North Cemetery, Tomb 324. Auloi held by the right hand of the deceased; no other burial offerings were found.
4th century BC
Banou 1997; *Dons* no. 67
(a): L. (total): 0.342; L. of sections: C: 0.035, D: 0.117, E: 0.11
(b): L. (total): 0.37; L. of sections: C: 0.049, D: 0.129, E: 0.11
Diam.(outer): 0.016, (inner): 0.013; Diam. of finger holes: 0.0085

Lower part of both auloi well preserved; upper part fragmentary, reeds missing. Bone
chipped and cracked at places. Each aulos consists of five sections joined in the manner of spigot and socket. Section A is slightly wider than the reset of the tube. Section C of aulos (b) is considerably longer, and that would give it a deeper tone. On both auloi, section D is tapering at the end by 0.002-0.003. Sections B and C have no holes. Sections D and E have four finger holes and a vent hole at the front side and a thumb hole at the back side. Finger holes (II)-(IV) are equidistant on both auloi, but hole (I) and the lower vent hole (V) are bored at different distances. The auloi were player together.

Rhodes, Lindos

23. Seven bone auloi fragments (a-g).

Lindos, Athana Lindia Sanctuary on the Acropolis. From the great deposit (Grand Dépôt, exc. nos. 448-451) and from the small ex-voto deposit (exc. nos. 453-4). 525-400 BC (great deposit), 3rd century BC (small ex-voto deposit).

Blinkenberg 1931, 153-4, pl. 16; West 98 no.3; Bélis 1988, 239

a) Exc. No. 448. L.: 0.058; Diam.: 0.015x0.017. Tube fragment, ovoid in section. Smooth interior. Surviving part of hole at one end of the tube.
b) Exc. No. 449. L.: 0.105; Diam.: 0.016. Cylindrical tube, part of the wall missing; bone worked on the outer surface. One extremity slightly larger internally.
c) Exc. No. 450. L.: 0.0481 Diam. (max.): 0.017. Bulbous fragment (part below the mouthpiece) of cylindrical tube with one inner end slightly flaring; other end fragmentary.
d) Exc. No. 451. L.: 0.046; Diam.(max.): 0.018. Bulbous fragment same as previous, flaring inner extremity more pronounced.
e) Exc. No. 452. L.: 0.043; Diam. of tube: 0.01, Diam. (max.): 0.016. Bulbous fragment similar to previous, with pronounced flared inner extremity (Diam.: 0.012).
f) Exc. No. 453=3239. L.: 0.067; Diam. of tube: 0.011; Diam. (max.): 0.021. Spigot-and-socket fragment of the body of an aulos. One circular hole (Diam.: 0.01). Decoration with a transverse shallow incision on the exterior of the socket extremity running round the tube.
g) Exc.No. 454. L.: 0.04; Diam. of tube: 0.011; Diam. (max.): 0.018. Probably from the same instrument as the previous fragment (f). Bulbous fragment, one spigot extremity (fitting into the socket of previous fragment), the other end fragmentary.
Samos

24. **Bronze aulos fragment.** Vathy Archaeological Museum, Inv. No. B2635

Samos, Heraion Sanctuary, found in 1991.
7th century BC


L.: 0.153; Diam. (outer): 0.012; Th.of wall: less than 0.001; Diam. of finger holes: 0.012x0.007

Fragmentary at both ends; metal corroded and with cracks. The preserved part has three ovoid finger holes (I-III) at the front side and a smaller hole at the back (H), between finger holes (I) and (II), with strongly corroded circumference (it is not clear whether it is a thumb hole or the result of heavy corrosion). The possibility that the instrument originally had an inner tube of 0.009 diameter, made of different material (bone, ivory), can not be excluded. It is difficult to tell whether this is a single aulos (like the one from Karapanos Collection) or a double aulos (the fragment belonging to one of the pair).

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Sesklo


Sesklo, Neolithic settlement (top of the Acropolis).
Middle Neolithic (5000-4000 BC)

Dons no. 3

L.: 0.065; Diam.: 0.013; Th. of wall: 0.009

Complete, made of the tibia of a goat or sheep. Interior surface not smoothed. Oblique notch on one side. One ovoid finger hole (I) on the side, with flattened circumference ("finger bed"). Possibly it could be played from both the notched and the flat end, thus producing at least four notes.

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Sparta

26. **Bone auloi fragments.**

Sparta, Artemis Orthia Sanctuary. Found with Lakonian I and II pottery
700-650 (Dawkins), 650-580 (Boardman 1963)

Dawkins 1929, 236, pl. CLXI, CLXII:1-8; West 97 no. 1; Bélys 1988 238

Thirteen bone auloi fragments were found altogether. Two bottom end pieces without holes, with spigot on the one end (fig.1a). Five fragments of the main body with spigot and socket joints (L. approximately 0.08), with three holes on the front and a thumb hole at the back (fig. 1b). Three tapering mouth ends (L.: 0.028-0.042, fig.1c). Fragment with two holes and spigot bearing a dedicatory inscription "τοι
Fορθο[τοι]" (fig.2). Two end fragments with one hole (fig.3, 4), one bearing the name of the dedicator "Ἀρχαῖος τος/τος " (fig.4). One piece with one hole and spigot (fig.5).

Fragments 1a, 1b, 1c give a length of 0.185 when joined together, but this is not the full length of the instrument as one more section with finger holes is now missing.

Unknown Provenance

27. **Pair of bone auloi (a, b). Copenhagen Inv. No. 14411-12**
*West 98 no. 15, 100; Bélis 1988, 234 fig. 1*

Complete, apart from the missing reeds, cracks and splits on outer surface that is uneven. Consisting of four sections (A-D) of different lengths: the bulbous mouth end (A), the main tube with finger holes (B) and two sections without finger holes (C, D). Section C and D are shorter on aulos (b). Apart from the slightly tapered far end of aulos (a), both auloi have the same diameter throughout their sections. The instruments have three circular finger holes bored right below the bulbous part of section A. Holes (I) and (II) are equidistant, but hole (III) is opened slightly further on aulos (b). This arrangement is opposite to the one commonly seen on the other surviving specimens (it is possible that the reconstruction is erroneous).

28. **Pair of wooden auloi (a, b). Louvre Inv. No. E10962a, b**
*Late 4th century BC*
*Bélis 1984; West 98 no. 14, 100*
*L.(total): 0.41 (Sections A: 0.017, B: 0.043, C: 0.35); Diam. (outer): (inner): ; Diam.*
Complete, apart from the missing reeds. In addition to the intact tubes, the mouth pieces with bulbous component (holmos and hypholmion) are preserved. Tubes are made in one piece. Tube (a) is bored with eight holes (I-VIII) and a thumb hole (T), whereas tube (b) is bored with six holes (I-VI) and a thumb hole (T). The arrangement of the holes allows two different hand positions on each instrument, as well as the production of micro-intervals (intervals less than a semitone, such as ¼ of the tone); in this way the two auloi can play a chromatic and a diatonic tetrachord, but still they are not suitable for producing polyphonic harmony.

29. **Silver, bronze, ivory/bone, wooden aulos.** Reading University Museum

Allegedly from Near East or Asia Minor; acquired from Sotheby’s.

4th century BC onwards

Landels 1968; West 100, pl. 26

L.: 0.32; Diam. of tube (outer): 0.013 (inner): 0.008-0.009; Diam. of bell (outer): 0.045-0.02, (inner): 0.011

Almost complete, reed missing. Right aulos of a pair (the left aulos lost). Comprises seven sections (A-G) with spigot and socket joints. Section A is bell shaped at the mouth end and contains an inner tube of wood (Diam.: 0.008) as a stem for the reed(s); it tapers down into a tube bearing a small hole (H, Diam.: 0.004), possibly a speaker hole. Section B is a wooden bulb and its stem. The bulb is encased in metal, 0.035 in outer diameter, containing an inner tube (Diam. 0.009); it is split and heavily corroded. The stem is of metal with a decorative layer of silver. Section C is cylindrical with no holes; top half encased in bronze, bottom half in silver.

The aulos has four finger holes (I-IV) and a thumb hole (T). Finger holes (I-II) and the thumb hole (T) are bored on section D, whose inner tube is of wood, encased in two layers of bronze. Finger holes (III-IV) are bored on section E, similar to previous section. The authenticity of section F is questionable, although it is similar in construction to the previous. Section G constitutes the slightly conical bell, covered with a layer of bronze and another of silver.
30. **Bronze single aulos. NMA Inv. No. 668 (Karapanos Collection)**

Unknown context.

4th century BC onwards

Mazaraki 1972

L. (preserved): 0.59; L. of sections: A: 0.113, B: 0.133, C: 0.126, D: 0.106, E: 0.104;

Diam. (outer): 0.013, (inner): 0.013; Th. of bronze wall: 0.0035

The body of the aulos is made of bone bound with plant fibre and encased in bronze. Only two parts of the bone tube have survived. Mouth end missing. Remaining body comprises five sections (A-E) with spigot and socket joints. It had 11 finger holes of different diameters at the front side (I-XI), a thumb hole (T) and a smaller vent hole (VH) at the back.

Section A is made of one bronze layer and has the thumb hole (T). At sections B and C the bronze casing is thinner (0.00175) and 11 bronze rings of the same thickness are fitted around it so that they can rotate (one ring missing). Each ring had a hole of different diameter from the opposing hole opened on the bone tube. In this way, the player could cover partially or totally the finger holes by rotating or sliding the rings; incisions on the inner bronze casing would make this easier. Patina from playing and contact with the fingers around the finger holes. The finger holes of section C are smaller in diameter from those of section B, and they must have produced lower tones. Section D is broken at the top, and the hole opened at its back has no patina from playing, so it must be a vent hole (VH). Bottom of section D and top of section E bear relief decoration. Section E consists of two layers of bronze, its diameter increasing up to 0.022, marking the start of a conical bell. The total length of the aulos (with the missing mouth end) is estimated to have been approximately 0.657.

Mazaraki identifies this instrument with the ancient *bombyx* (βόμβυξ), a deep-voiced instrument similar to the modern Greek long, deep-voiced flute known as *tzamara* (τσαμάρα), although she maintains that the former was a reedpipe.
SALPINX (SA)

Cyprus

1. Terracotta trumpet. CM Inv. No. 1938/IV-30/1
Salamis. Unknown context, probably from a tomb.
Late 5th - early 4th century BC (Chavane by context).
Flourentzos 1992, 45, pl. IV: 5; Dikaios 1951, 37-9, pl. XLIII: 8; Dikaios 1961, 210, 94; Chavane 1975, 205, pl. 54.
L. (total): 0.613, (mouthpiece): 0.0125, (tube): 0.474, (bell): 0.127; Th.:0.04 (bore), 0.08 (mouth-end), Diam. of tube (outer): 0.0019/0.021; Diam. of bell (outer): 0.062/0.056/0.046/0.053, (inner at flare): 0.051; Diam. of mouthpiece (outer): 0.0185, (inner): 0.014

Personal examination. Complete, it can be sounded and produces a clear, soft tone. It consists of a long cylindrical tube which becomes wider at the end, in the shape of a conical bore crowned with a ring which connects it to the actual bore. The bell of the trumpet is made separately; it is bell-shaped, consisting of a wide cylindrical base followed by a concave cylindrical body receding in width in the middle and opening up in a flaring lip. The interior surface of the bell presents the rings from the potter's wheel. The cup mouthpiece has the same diameter as the tube and consists of a simple ring attached to the end of the tube. There are traces of brown paint at the bore. When played, it produces a clear, sound resembling that of a modern trumpet. This trumpet strongly resembles metal prototypes. The outer surface of the tube has been scraped with a flat-edged tool in order to be smooth, and is fluted at the conical end like the belly of metal vessels. Additionally, although the bore is made in one piece, its two parts are articulated in a distinctive way with sharp edges and a flare at the lip, all characteristic of metal artefacts.

2. Fifty one fragments of terracotta trumpets. Inv. Nos. 579-629
Salamis Necropolis, Tumulus 77, interpreted as a cenotaph for the last king of Salamis Nicocreon who died at 311/10 BC. Tumulus contained a variety of offerings.
Late 5th - 4th century BC
Karageorghis 1973, 192-3, pl. CLXVII; Chavane 1975, pls. 55-56, 73

Parts resembling SA.1 in form and method of construction, consisting of a long tubular body with modeled cup mouthpiece (see Inv. Nos. 618 and 628). The bell-shaped bore is attached neatly to the cylindrical tube, its interior surface presenting rings from the potter's wheel (see Inv. No. 595).

3. Terracotta trumpet. CM Inv. No. D157
Unknown provenance.
Flourentzos 1992, 45, pl. I: 4
L. : 0.23, Th.(max) : 0.005, Diam. (bore max) : 0.032, (mouthpiece max) : 0.016

Personal examination. Complete, bore fragment re-attached. Possibly a clay model after a metal prototype, although it can be played. It produces a sharp sound. This trumpet is much simpler in its appearance than SA.1, without distinctive parts. The construction took place in two phases: first the tube towards the mouth-end, probably partly handmade with the interior channel created by inserting a round tool/stick. Then the wheel-made conical bore was attached and the exterior surface smoothed. Ten wheel-rings are visible at the interior surface of the bore. The cup mouthpiece is carefully made of a circular wide ring attached at the end of the tube; its diameter (0.016) is almost double that of the tube (0.009). The tubular body is curved slightly upwards, opening up in a funnel shaped bore.

4. **Terracotta trumpet.** Asmohlean Inv. No. 1937.158 (Petrakides Collection).
Unknown provenance.
Karageorghis 1973, 193; Chavane 1975, 205, pl. 54
L. : 0.30

Complete. Comprises a bent cylindrical tube progressively increasing in diameter with a modeled cup mouthpiece and a bell shaped bore with a flare neatly attached to the other end of the tube. Construction similar to SA.3.

**Lamia**

5. **Bronze trumpet.** Lamia Archaeological Museum, Inv. No. M7953/M7905 α-δ/M8054α-β
Lamia, Tomb VIII (Deligianni plot).
Second half 4th – mid 2nd century BC
Dons no. 69
L. : 0.40; Diam. of bore: 0.07

Fragmentary, parts of the body and mouthpiece missing. Tubular body opening up in a funnel shaped bell with slightly everted rim. Bone mouthpiece covered by a bronze ring. Bronze chain attached at the underside of the instrument for carrying, preserved intact.
Unknown Provenance

   Second half 5th century BC?
   Caskey 1937; Bate 1966, 98; Mathiesen 1999, 232
   L.: 1.57; L. of mouthpiece: 0.045; L. of Diam. of tube (approximately): 0.018; Diam.
   of bore: 0.077

   Complete. Ivory tubular body made of thirteen sections of unequal length fitted
   together in the manner of spigot and socket, with joints strengthened by bronze rings
   (W.: 0.01-0.02). Body opens in a funnel shaped bell. The mouthpiece, the funnel and
   the end of the tube are decorated with simple mouldings. A bronze chain came with
   the instrument. This would be attached at the underside for carrying.

   A B C D E F G H I J K L M

SHELL TRUMPET (ST)

Athens

1. Triton shell.
   Athens, Agora, Well east of Stoa Room 11, deposit BI 677. Found along with other
   shell fragments.
   Post Bronze Age.
   Reese 1985, 361
   L.: 0.27

   One Sequenzae with broken apex and a hole on the body.

Corinth

2. Triton shell. Inv. No. MF13678
   Unknown context.
   Post Bronze Age.
   Reese 1985, 361

   One Sequenzae with apex and much of the outer whorl broken.

Crete

3. Triton shell.
   Knossos.
   Early Neolithic?
   Reese 1985, 355.

   One Nodifera (1969 Baulk KL/N 189) with removed apex. It can be sounded.

4. Triton shell.
   Phaistos, Trench II, Stratum III. Found with two vases
decorated with similar ochre paint
Late Neolithic/Early Minoan
Vagnieti 1972-3, 21 no. II/25, 95, fig. 31:3; Reese 1985, 355.

One *Nodifera* with red ochre on the shell and an open upper body is thought to have been a musical instrument.

5. **Four triton shells (a-d).** (Triton (a) confirmed).
Myrtos, Fournou Korifi, Rooms 28, 29, Area 30 (Period I). (Plan 1). The presence of loom weights, spindle whorls and a stone weight probably indicate that Room 28 was a spinning and weaving place, whereas Area 30 must have been an open court giving access to workshop Room 20 (Warren 1972, 40-1).
EM:IIA-B (ca. 2600 BC)

a, b) Room 28. Two *Sequenzae*. Example (a) can be sounded; it has a broken apex and possibly red paint. The apex of the left triton (b) is too damaged to allow any definite conclusions.

c) SW corner of Area 30. One *Sequenzae* with a lateral hole on the side near the apex. Karali believes this is due to erosion, but Warren believes it relates to the use of the shell as a side blown trumpet. Too badly damaged to sound.

d) From the surface of Room 29 and Area 30. One *Sequenzae*; its condition does not allow any definite conclusions.

6. **Triton shell.** *HM* Inv. No. M.H.121
Phaistos Palace, Upper West Court Sanctuary Complex, Room VIII (Bench Sanctuary). Found in the shrine along with two clay offering tables (one of them decorated with stamped impressions of cattle and "S" figures), a libation table incised with two doves, stone libation bowls, a bronze dagger blade, a clay lamp and a sealing fragment.
MM:II (1800-1700 BC).
Evans 1921, 219, fig. 165; Gesell 1985, 11, 120, pl. 163; Reese 1985, 356, 1990, 81; Dons no. 8
L.: 0.21; W.: 0.098; Diam. of apex (estimated): 0.024

One *Sequenzae* with cut off and smoothed apex.

7. **Three terracotta tritons.**
Knossos Palace, Loomweight Basement (Sanctuary deposit, fallen from a sanctuary situated on the upper floor). Finds include terracotta miniatures of three columns with birds perching on them and altar topped with horns of consecration.
MMII:B/MMIII (ca. 1700-1650 BC)
*PM I*, 222, fig. 168; *PM IV*, 111; Montagu 1981, 274; Baurain & Darcque 1983; 60 n. 9; Gesell

113
Fragmentary. Hollow tubular or slightly conical bodies made of three or more whorls, with open apex and distal end.

8. **Three triton shells.**
Malia, Quartier Mu, Sector XIV, Rooms 6 and 7.
MM II/III (ca. 1700 BC)
Karali 1999, 23

Tritons reported to have cut off apex.

9. **Triton shell with cut off apex.**
Malia, Palace, South Bench Sanctuary, sector XVIII:1 (town sanctuary according to Gesell). Triton found in the shrine with a stone altar, three tripod bowls, one pair of tongs, two terracotta feet and four tubular clay vases among other pottery.
MM III (1700-1550 BC)

10. **Three triton shells.**
Malia, Palace (unknown context).
Chapouthier et al. 1962, pl. XXXIX; Reese 1985, 357.

Three *Nodiferae* (referred to as *Charonia gyrinoides*) reported to have the tops broken off and to be used as horns. (Could be the same as ST.8)

11. **Triton shell fragment.**
Malia, SE of the Palace.
Unknown context.
Chevallier 1975, 158, pl. XLIX:1; Reese 1985, 357).

One cut *Sequenzae*, in fragmentary condition, with two horizontal cuts right after the last whorl, near the apex. However, the second lower cut cannot be easily understood if the triton was used as trumpet.

12. **Triton shell.**
Knossos, Gypsades Hill House (near Hogarth’s houses). Triton found in the house shrine with a limestone libations table and inverted conical cups.
LM:IB (1450-1400 BC)
Hood 1957, 22, fig. 7; Daux 1958, 785, fig. 15; Gesell 1985, 98; Åström & Reese 1990, 9; Karali 1999, 23

One *Sequenzae* with carefully worked apex and a side hole.
13. **Triton shell.**
   Chania, Kephala Chondrou Viannou, House complex A1-A1 on the west sector. Triton found east of the staircase in Room N1 adjacent to the upper floor domestic shrine that was situated above Rooms Z1, Θ1, A1. Finds from the shrine (collected from Rooms Z1, Θ1, A1) include an idol head, a snake tube, a conical rhyton fragments of an offering table and the lower part of a parturient female figurine.
   LM III: A/B (14th-13th centuries BC)
   *Prakt* 1975, 141, pl. 70a, *Ergon* 1957, 85 ff, fig. 86, Daux 1958, 783, fig. 9; Reese 1985, 358; Åström & Reese 1990, 9; Gesell 1985, 82.

   One *Nodifera* with open apex.

14. **Two triton shells.**
   Knossos. Minoan house, Rooms 4 and 12. Triton found along with coarse ware.
   LM III (1400-1100 BC)
   Karali 1999, 23.

   Two tritons, one with cut off end and one with worked apex.

**Cyprus**

15. **Triton shell.** *M. AA* Inv. No. 1558 (Pyla Tomb 4).
   Pyla (Larnaka district), Tomb 4 (pit tomb). Found with pottery and a spindle whorl.
   EC I/II (ca. 2075 BC)
   Georgiou 2001, 64, fig. 10.
   L. (preserved): 0.76

   One *Charonia* with the apex broken off.

16. **Triton shell.**
   Kiton, Area II (Northern Workshops). Found in Well 2, at the SW corner of Room 12 (adjacent to Temple 1), Floor IV-III A.
   Other finds include a terracotta wall bracket, animal bones, a Mycenaean IIIB bowl, various sherds and large pieces of copper slag.
   LC:IIIC-LC:IIIA1 (ca. 1200 BC)
   Karageghis & Demas 1985(ii), 235 no. 923, 241, pl. CLXXXIV: 923; Reese 1985, 341, 343, 354, pl. B: 4; 1990, 8
   Diam. of hole: 0.023

   One *Nodifera* with smoothed-down blow hole at the apex.

17. **Triton shell.**
   Hala Sultan Tekke. Found in Well F7010, Area 23 (this area includes wells, pits and tombs without architectural remains).
   LC IIIA:1 (ca. 1200 BC)
   Demetropoulos 1979, 142-3; Reese 1985, 354 (for the well see Åström 1998, 66 fig.107, 83-105).

   One *Sequentiae* with and tip and last whorls broken.
18. **Triton shell.**
Building Near Hala Sultan Tekke, possibly of religious function. It included a well and a bathroom. Triton found on the floor at the northwest corner of the building along with pilgrim flasks, grinders, a pestle and a pounder stone, Canaanite jars, a krater and a juglet, faience beads, a terracotta loom weight and lamp, a bronze strip and a pithos neck.
LC IIIA:1 (ca. 1200 BC)
Åström & Reese 1990, 5 ff, fig. 2, 3
L.: 0.23

One *Sequenzae* with carefully worked apex.

19. **Seven triton shells.**
Salamis, Tomb 79 ("Royal" chamber tomb). All tritons found in the dromos with various objects, among them the remains of chariots and horse burials, bronze cauldrons, furniture and many more.
CA:1 (ca. 700 BC)
Karageorghis 1973, 120, pl. LIII 639 and 579; Demetropoulos 1973, 270-272; Åström & Reese 1990, 8

Seven *Sequenzae* are mentioned in total, but only two (nos.639 and 579) appear in the publication. No information is given regarding their condition, and from the illustration it is not clear whether they have severed apex.

**Kythera, Kastri**

20. **Triton shell.**
Kastri, "Tomb" B votive deposit (a dromos without burial chamber or skeletal remains). Triton found with fifty plain Minoan conical cups and tumblers, a stalactite and a LH IIA squat alabastron.
LM IB/IIA (ca. 1500-1450 BC)
Coldstream & Huxley 1972, 221, 229 no 15, pl. 68; Reese 1985, 360; Åström & Reese 1990, 10 fig. 7, 11.

*Nodifera* with open apex and part of the outer whorl broken that can be sounded. Reese is skeptical about the antiquity of the opening of the apex, but he also notes similarities with the triton from Kition (ST.16).

**Melos, Phylakopi**

21. **Three triton shells (a-c).**
Phylakopi Sanctuary, East and West Shrines, containing human and animal figurines, beads, a golden mask, shells, possibly fragments of chelys lyre, shells, ostrich egg fragments, a bronze spear. (c) was found at the foot of the stone platform and near a sizable male figure that has been interpreted as a cult image.
LH IIIC (1200-1100 BC)
Atkinson et al. 1904, 201; Renfrew 1985, 33, 133, 140, 326-8, 383, pl. 62; Reese 1985, 360; Åström & Reese 1990, 9; Karali 1999, 23.

a) **NMA EM12015.**
L.: 0.175; W.: 0.085.
One *Sequenzae* with two openings on the body and an open apex. Reese suggests that it may have been used as trumpet.

b) **Inv. No. SF170**
From the East Shrine, Assemblage L of phase 3c (OLc layer 22).
One *Sequenzae* reported to be holed at the apex. The opening is not visible from the published photograph; it must be a drilling either at the tip of the apex or at the side.

c) **Inv. No. SF1522**
From the NW corner of the West Shrine, Assemblage G, phase 3b (NLc layer 214).
One *Sequenzae* with a broken apex.

*Methana, Corinthia*

22. **Triton shell fragment.**
Ayios Konstantinos (east of Methana). Triton found in the shrine of the LH settlement, placed on a stepped bench/altar opposite the entrance. Terracotta figurines (bovids, chariots, horses with helmeted riders; ridden and driven oxen groups), a deep bowl, miniature vessels, an alabastron and kylikes were also deposited on the bench.
Possible cult of Poseidon and Hippolytus.
LH (second half 2nd millennium BC)
Konsolaki 2002, 31 fig. 3, 9
One triton broken at both ends, modified at the apex.

*Naxos*

23. **Triton shells**
Lakkoudhes Cemetery, found in the area of the walls.
Early Cycladic I (3200-2800 BC)
Doumas 1977, 135, pl. IIb; Reese 1985, 359; Åström & Reese 1990, 10.
One *Nodifera* apical fragment broken at the tip.
[Very fragmentary tritons are also reported from the contemporary cemetery at Ayioi Anargyroi on Naxos (Doumas 1977, 106, 140, pl. XLVIIIc)].

*Peristeria, Messenia*

24. **Triton shell.** Chora Museum 2627 or 9627
Peristeria, Tholos Tomb 1. Triton found at the entrance of the tomb.
LH (second half 2nd millennium BC)
Korres 1977, 324, n. 1; Reese 1985, 361; Åström & Reese 1990, 10.
L. (preserved): 0.14

One *Sequenzae* missing the apex and with broken distal end.

**Rhodes, Vroulia**

25. **Triton shell.**

Vroulia, Quartier des maisons, Room I:9; found with a cassis saburon shell, a lamp and a cup.
Second half 7th - early 6th century BC
Kinch 1914, 160; Reese 1985, 360.

*Nodifera* which Kinch suggests was used for signaling.

**Skyros**

26. **Triton shell.**

Skyros, site “Tou papa to choma”.
Neolithic.
Theocharis 1945-7, 7; *Monumenti Antichi* 1908, 158, fig. 12; Karali 1999, 23.

Triton with signs of working at the apex.

**CHORDOPHONES**

**LYRE (LY)**

**Argos**

1. **Two tortoise shells (a, b).** Argos Museum, Inv. No. A56, U14, Tortus 2 and Tortus 1

Found in an oblong “tumulus” within the southern part of a rectangular structure of religious function built at the foot of the theatre and containing pottery, figurines and bones mixed with ashes (foundation deposit?). The tumulus contained two fragmentary tortoise carapaces, bones and ashes as well as burned horns. Possibly ritual area associated with Hermes.

ca. 510 BC
Courbin 1980, fig. 6-10; Faklaris 1977, 219; Reese 1985, 412

a) **Tortus 2.** Fragment of one tortoise shell comprising the vertebral area with four symmetrical circular holes (now restored in a complete instrument on display at the Museum of Argos; L.(conserved): 0.175. Courbin has suggested the holes served the attachment of two crosspieces that secured the arms of the lyre in the carapace.

b) **Tortus 1.** The equivalent central part of the second carapace is missing, so the existence of similar holes can not be verified.
Arta

2. **Chelys fragments (a, b).** Arta Archaeological Museum
Inv. No. AE1179
Arta, Koutsomyta cemetery, found in Tomb 39 of a young
male.
Second half 5th century BC
Faklaris 1977, fig. 4, pl. 79:a, d; Reese 1985, 412

a) Fifty two fragments of tortoise shell; carapace now
partially restored (L.: 0.166; W.: 0.131). The surviving
marginal scutes are perforated near the rim; fourteen holes
(Diam.: 0.005) are preserved, opened for the attachment of
the skin covering the soundbox. Four similar holes and two
smaller ones (Diam. 0.003) were also opened at the
vertebral scutes.

b) Part of an iron II-shaped string fastener (*chordotonon*)
rectangular in section (L: (preserved): 0.049; Th.: 0.006).
Remains of its corrosion near the two small holes.

Attica

3. **Ivory fragments of two lyres (a, b, c).**
Menidhi. Found in a Tholos tomb along with a pyxis, relief plaques, pommels, parts of
knives, all made of ivory.
LH:IIIB (1275-1200 BC)
Aign 1963, V/2; Platon 1966, pl. LXXIa; Poursat 1977 147, nos. 425, 426, pl. XLV;
* Aegean * 62 nos. 3-5, pls. 5, 6, 8:1, 9:2, 3

a) **NMA Inv. No. 1975.** Ht.: 0.34; W.: 0.05; Th.: 0.019-0.024. Damaged surface.
Remains of two curved arms, the left one preserving the cut of a rectangular joint. With
it, a transversal bar with eight holes, probably the string fastener (*chordotonon*).

b) **NMA Inv. No. 1974.** Ht. (conserved): 0.20; W.: 0.04. Fragments now reconstructed
(erroneously) as a hypothetical instrument. Grey-ish ivory. Upper extremity of curved
arms of a lyre, decorated with two rows of running spirals, an incurved altar or base and
the front feet of two antithetic animals. Transverse bar, possibly a yoke for the
attachment of the strings. Oblong piece with holes, believed to be used as a bridge
terminal. Rectangular section restored as soundbox, decorated with erected antithetic
animals (griffins/lions/spinaxes).

c) **NMA Inv. No 1973.** L.: 0.127. Spoon-shaped plektron decorated with volutes and
undulating lines.
4. **Ivory lyre fragments (a, b).**

Spata. Found in a Chamber Tomb containing ivories, combs, relief plaques, 8-shaoted shields, a pyxis, pottery and other objects.

LH:IIIB (1275-1200 BC)

*BICS* 1996, 133-148; Pousat 1977, 165 ff. no. 487; *Aegean* 62-3, no. 6

Lyre finials similar to those from Mycenae (b), described as chess-pieces.

a) *NMA* Inv. No. 2070. Ht.: 0.068; W.: 0.04; Th.: 0.019. One piece with convex sides, arch-shaped top and flat back, perforated with two circular holes on each end of a transverse rectangular groove, possibly bridge terminal (Younger).

b) *NMA* Inv. No. 2226. Ht.: 0.051; W.(max): 0.021/0.024 Two mushroom-shaped pieces with four holes at their base opposite each other possibly were yoke terminals (Younger).

5. **Chelys fragments (Elgin lyre).** *BM* Inv. No. GR 1816.6-10.501

Between Eleusis and Piraeus, found in a tomb along with two wooden auloi (A.6) and, according to Faklaris (p. 224), with another wooden lyre. It is not certain whether it was a male or female burial.

Between 5th-1st century BC

Faklaris 1977, 223-5, fig. 6, pl. 79ε; Roberts 1974, 51 ff., fig. 14; Reese 1985, 412; Belis 1985, 213 ff., fig. 12; Pohlmann 1987

Arms: H. (total): 0.492; Yoke: L.:0.279, Diam.: 0.017

Fragments of a tortoise carapace, the horn-shaped arms and cylindrical yoke of a lyre made of sycamore wood. The parts are now reconstructed and a complete instrument with seven strings and a new carapace is exhibited in the British Museum. The yoke had holes for the tuning pegs and mushroom-shaped finials. The arms are made of two pieces having the yoke infixed in between, their lower end bending inwards. The carapace has three holes on the preserved marginal scutes; the central part is broken off and no other holes are preserved.

**Basses, Phygalia (Peloponnese)**

6. **Tortoise soundbox of a chelys.** Olympia Museum Inv. No. Δ829

Basses, found 9 m. North of the Temple of Apollon Epikourios. Fill contained metal and terracotta offerings.

First half 5th century BC

Faklaris 1977, 220 ff. fig. 2, 3, pl. 77-78; *Dons* no. 53

L.: 0.15; W.: 0.12; Ht.: 0.055

Several fragments joined together and complemented. The carapace surface has been smoothened with metal tool. Four circular holes (Diam.: 0.004) are drilled at the costal scutes for the attachment of the arms; one more
hole near the top vertebral scute was opened for a crosspiece that secured the two arms in place. The arms started from the two vertebral scutes, as shown from two irregular shallow cuts opened at the top inner surface of the carapace; they exited from the openings from the back legs of the tortoise. Finally, two smaller holes were drilled at the periphery (marginal scutes, one of the two now lost); these secured the Π-shaped string fastener (*chordotonon*). Remains of iron corrosion on this area of the lower outer surface from the attachment of the iron string fastener (now lost).

**Corfu**

7. **Tortoise shell fragments of chelys lyre.**
   Mon Repos, Sanctuary of Apollo.
   Faklaris 1977, 223; Reese 1985, 412.
   Carapace fragments with holes.

**Corinthia**

8. **Tortoise shell fragments.**
   Isthmia, from a votive assemblage (IM 588).
   Reese 1985, 412
   Eleven fragments two of which have holes (Diam.: 0.033-0.05)

**Crete**

9. **Alabaster fragments of a lyre frame (a, b).** *HM* Inv. No. M.H.107, 179
   Knossos, Palace, excavated by Evans. Unknown context.
   LM:1-IIIA (16th-13th centuries BC)
   Platon 1966, 208-10, fig. 1, pl. LXVII; Aegean 16, 63 no. 11, pl. 16; Mikrakis 2000, 167-8; *Dons* no. 11
   a) L. (preserved): 0.11; Th.: 0.027. Comprises two pieces affixed together. Smooth surface, lower edge broken off, elliptical in section. Solid cylindrical piece with a soft curvature ending in a water-bird's head duck or swan) with inlaid eye.
   b) L. (preserved): 0.08; Th: 0.029. Smooth surface, upper edge broken off; continuation of (a), tapering towards the lower end. Cylindrical piece with a circular hole (0.01 deep) at the bottom, apparently for the attachment of another branch; a small hole, placed off centre, can be discerned at its base (probably for the adjustment of further metal support: Platon). From the lower inside surface stems transversally a thinner stepped joint broken at the top.

The alabaster pieces have been interpreted as parts of a musical instrument, but this is doubtful as stone does not reverberate sound and therefore would be inappropriate for an actual instrument. It is more likely that the fragments are from a votive replica of an instrument (fig. 1).
Cyprus

10. Tortoise shell (chelys soundbox?). Inv. No. 570/1
   Kition Area I. Room 40 (not associated with the sacred area), floor IV. Found with imported “Canaanite” storage jar fragments. The tortoise shell was probably imported from Asia Minor, since turtles are rare in the Cypriote archaeological record and do not live on the island today.
   LC:IIIA (first quarter 12th century BC)
   Reese 1985, 409 ff., pl. B:6, XI:570/1
   L.: 0.128; Diam. of hole: 0.004

   Fragmentary but restorable carapace of a tortoise with a hole in the middle. Remains of bronze staining around the hole on the interior. The drilling of a central hole does not correspond with any of the carapaces used as soundboxes from the Aegean and, according to Reese, this carapace must have had another function, probably votive, attached to a wall or a staff by means of a metal rod.

Delos

11. Tortoise shell fragment (chelys soundbox?).
   Delos, Quartier Nord.
   Hellenistic
   Courbin 1980, 112, fig. 22

   Vertebral and marginal scute fragments, the latter with one circular hole, possibly for the attachment of the skin covering the soundbox. Courbin suggests a pandoura rather than a chelys lyre soundbox, where two holes need to be opened at the periphery for one crosspiece to secure the single arm (contra Faklaris 1977).

Kalapodi, Thessaly

12. Tortoise shells (chelys soundbox?).
   Kalapodi, Sanctuary of Artemis Elaphebolos and Apollo Hyampolis.
   LH:IIIC (12th century BC)
   Felsch et al. 1980; 1987
   Undrilled tortoise shell fragments.

Leukada

13. Bone tuning peg (kollops) of a chelys lyre. Leukada Arcaheological Museum Inv. No. AE2651
   Leukada, North Cemetery, found in a child’s grave with the carapace of a chelys lyre.
   End 6th- beginning 6th century BC
   Dons no 55
   L.: 0.072; Diam.: 0.004

   Intact. Cylindrical stem ending on a flat rectangular head, thin at the top edge. Two rectangular cuts below the head. The cylindrical stem would pierce the yoke securing its place, and the chord was tied around the rectangular cuts of the head. The chords were tuned by turning the pegs.
Mycenae

14. Ivory lyre fragments (a,b).
Mycenae, Chamber Tomb 81 (unpublished), also containing ivory 8-shaped shields and a comb. 
LH: I (Younger), LH: II-IIIB (Poursat) (16th-13th century BC)
Platon 1966, pl. LXXI:b; Poursat 1977, 97 nos. 307-9, pl. XXXIII; Aegean 61 no. 1, pl. 3, 4, 7

a) NMA Inv. No. 3117. Ht.: 0.175; Th. (base): 0.026 (top): 0.014. Grey ivory, surface badly preserved. Curved fragment of a curved arm decorated with spirals, hallowed at the base with a deep (0.045) rectangular cavity (0.03x0.012) that has a circular transverse hole (probably for the attachment to the soundbox).

b) NMA Inv. Nos. 3114 and 3117. Ht.: 0.073; Th. (max.): 0.016. Green-ish ivory parts found with the arm of lyre. Two pieces with concave sides and flat back, terminating in an arch-shaped element pierced with a circular hole; the body is perforated with two rectangular holes (b:2). A third piece is mushroom-shaped (b:1). Described as “chess pieces”, it is suggested that they are lyre finials (Platon; contra Poursat), possibly bridge and yoke terminals respectively (Younger). An oblong piece is interpreted by Younger as part of a yoke (b: 3).

15. Ivory lyre finials (a-c).
Mycenae, Acropolis. (a) and (b) found in 1888; unknown context, possibly near Tsountas House. (c) found in 1964-5 with the lower part of an ivory figurine in the central area of a house near Atreus Treasury. 
LH: III (13th century BC)
Poursat 1977, 13 nos. 24, 25, pl. II; Aegean 63 nos. 7-9, pl. 8:2; BCH 68 (1966), 781 fig. 10

a) NMA Inv. No. 2528. L.: 0.069; W.: 0.027; Th.: 0.013. Yellowish ivory, cracked surface. Piece with slightly concave sides, flat back and arched top detached by two notches. Raised central part. Two circular holes near the top and bottom extremities. Considered to be bridge fragment (Younger).

b) NMA Inv. No. 2671. Ht.: 0.036; Diam. (bulb): 0.0145, (base): 0.012. Yellowish ivory, very polished. Mushroom-shaped piece with four holes opposite each other at the base. Considered to be yoke finial (Younger).

c) Nauplion Museum Inv. No. 13977. L.: 0.044
Similar to 14a. Piece with concave sides, arched top detached by two notches, with two circular holes at top and bottom. Considered to be bridge fragment (Younger)
Phylakopi, Melos

16. **Four fragments of drilled tortoise shells.** Inv. Nos. SF 814, 815
Phylakopi, West Shrine, Assemblage D, in close proximity with the platform. Shells found among figurines, seals, beads, an iron knife, more tortoise shell fragments and a nearly complete carapace (SF 825).
LH:IIIA2/B- mid LH:IIIC contexts (13th-12th centuries BC)
Renfrew 1985, 120, 325-6, table 8:7, pl. 63, 64:d; Creese 1997, 50, fig. 13; Aegean 63 no. 10

The sanctuary yielded 41 fragments of tortoise shell and two nearly complete carapaces (SF 195 and 825) in total. Of these, only four fragments are worked and have neatly drilled holes 0.001-0.003 in diameter, two of them illustrated in the publication (SF 814). The nearly complete carapaces do not have evidence of drilling and may not form parts of a lyre.

Rhodes

17. **Tortoise shell fragment. BM**
Kameiros.
Possibly 5th century BC
Courbin 1980, 110

Carapace with drilled holes near the periphery.

Sparta

18. **Ivory and bone plektra.** Sparta Museum.
Sparta, Artemis Orthia Sanctuary. The find spots are not mentioned. One was found with only Geometric pottery, and the latest with Lakonian III and IV shreds.
8th – 6th century BC
Dawkins 1929, 239, pl. CLXVI:5, CLXVII:A; Aign 251, fig. 139

Total number of plectra not mentioned; four are illustrated in the publication, two of them exhibited at Sparta Museum (illustration). Flat objects with polished smooth surface and thin lower bent edge. Upper extremity shaped like a handle, sometimes with pierced holes (possibly for attachment on a string), impressed holes or a small projection.
IDIOPHONES

CLAPPERS/CASTANETS (CA)

Cyprus

1. Possible pair of bronze clappers/castanets. Copenhagen Inv. No. 3538
   Cyprus, unknown context.
   Blinkenberg 1931, 154

   Almost complete, reported by Blinkenberg to be clappers/castanets ("crotales") with a
   shape similar to an object from Lindos (CL.2), made of thin hammered bronze in the
   form of an oblong piriform bowl.

Rhodes, Lindos

2. Possible bronze clapper/castanet. Exc. no. 455
   Lindos, Athana Lindia Sanctuary, on the Acropolis. From the Archaic Deposit (Couche
   Archaique).
   Before 550 BC
   Blinkenberg 1931, 154
   L. (original): 0.093, (preserved): 0.085

   Bronze thin object, hammered in the shape of an oblong piriform bowl, decorated with
   a horizontal undulating line. Interpreted by Blinkenberg as a "crotale", but not
   illustrated.

CYMBALS (CY)

Argos

1. Four cymbals (a-d).
   Argos, Heraion Sanctuary.
   Before 490 BC
   Waldstein 1905, 299, nos. 2258-2261, pl. CXXVI-CXXVII; Fellmann 1984, 101 n. 203

   All are fragmentary, in poor condition, with handles missing. Circular with a perforated
   raised central boss and flange. Thickness at edges: 0.0005-0.0017.

   a) Exc. No. 2258. Diam.: 0.07, Diam. of boss: 0.042, Diam. of hole: 0.0035. Flange
      slightly bent up, especially at edge.
   b) Exc. No. 2259. Diam.: 0.078, Diam. of boss: 0.0435, Diam. of hole: 0.0035. Flange
      bent back and turned up at edge.
   c) Exc. No. 2260. Diam.: 0.0945, Diam. of boss: 0.055. Flange convex on underside.
      Rim at edge, projecting on underside.
   d) Exc. No. 2261. Diam.: 0.0915, Diam. of boss: 0.045; Diam. of hole: 0.005. Flange
      slightly convex on underside. Leaf pattern engraved or embossed on outer and inner
      edges on upper side.
Arta

2. **Pair of bronze cymbals (a, b).** Arta Archaeological Museum Inv. No. AE5805 α, β, γ.
   Arta, Northwest Cemetery.
   Hellenistic or later.
   *Dons* no. 71
   Diam.: 0.061 (a), 0.0625 (b); Ht.: 0.011; Diam. of boss (estimated): 0.045 (a), 0.053 (b)

   Corroded and chipped edges, completed with glue and colour. Chain with 8-shaped rings and a circular ring at the middle preserved in four separate pieces. Circular, with wide raised shallow boss perforated at the centre. Narrow flange, rim depressed and slightly bent up.

   ![Images of cymbals](image)

   a. b.

Athens

3. **Bronze cymbal.** NMA Inv. No. 5905
   Athens, unknown context (from the Acropolis?).
   *ArchDelt* 1915, 34, fig. 40ζ; Fellmann 1984, 101 n. 201
   Diam.: 0.072

   Compete, apart from the missing handle. Circular, described as having "slightly concave body, perforated in the middle" (boss and flange not discernible from the published photograph). Around the flange on the upper side a dedicatory inscription reading Λύστιλλα ἀπορχέεν Ἀθενόισι.
Corinth

4. **Bronze cymbal. Cat. no. 1504**
   Corinth, unknown context. Several bronze cymbals are said to have been found in various Byzantine contexts.
   Byzantine period.
   Davidson 1952, 197, pl. 90
   Diam.: 0.069; Diam. of boss (estimated): 0.049

   Bent, part of the edge missing. Circular with a convex central boss perforated in the middle. Rim rises at the edge. Flange decorated in relief.
   Diameters of other Byzantine cymbals from Corinth vary between 0.065-0.08.

Crete

5. **Pair of bosses (cymbals?) (a-b). HMI Inv. No. 1014, 1015**
   Crete, Moutlana, Chamber Tomb B, containing two burials, one lying on the floor with a golden mask on his face and one in a sarcophagus. Placed on the chest of the deceased (male) in the sarcophagus; fragments of one or two more bronze discs were also found. Finds in the tomb include two swords, two spearheads, a gold ring, two pieces of ivory, a piece of iron, and four stirrup jars.
   LM:IIIB2/IIIC (ca. 1200 BC)
   Xanthoudides 1904, 46 ff., fig. 11; Aign 51; Aegean 65 no. 25, pl. 22:4; Desborough 1964, 65, 72, pl. 23c; Snodgrass 1964, 39 ff. A1-2; Kanta 1980, 175; Fellmann 1984, 69, fig. 11; *Dons* no. 12
   Diam.: 0.19, Diam. of boss: 0.08; Ht. of boss: 0.025
   Complete, apart from the missing handles; brown and green patina; 1014 badly corroded. Circular with shallow narrow boss and broad flange; one perforation at the centre of each boss. Depressed marked rim decorated with continuous small punctures. Four bigger circular dots punctured at the circumference of the flange, arranged symmetrically around the boss.

Cyprus

6. **Pair of bronze cymbals. Exc. No. 68**
   Cyprus, Pyla-Kokkinokremos. Found in the external courtyard (Room 22) of Complex B (fortified residential building), as part of a bronze hoard, including a bronze weight, a male statuette, ingot fragments, spearhead, piece of amour, two bowls and scrap metal.
   LC:IIIC late (ca. 1200 BC)
   Karageorghis & Demas 1984, 38 no. 68, 56-7, pl. XXVI:68, XXV "the founder's hoard", XLIV:68
   Diam.: 0.088; Ht. (estimated): 0.015; Diam. of boss (estimated): 0.057

   Complete, apart from the missing handles. Circular, with wide shallow central boss and the whole flange bent up. One perforation through the centre of the boss. Depressed rim marking the circumference of the boss.
Three bronze bosses (a-c).

7. Cyprus, Kaloriziki Necropolis. Found in Tomb 40 (looted) containing the cremation of a middle aged woman and at least of one more deceased. Finds include Proto-White Painted Ware pottery, several bronze objects (urn, fibulae, pins, strainer, rings, bowls, two tripods and strips of reinforcement) a gold pin, a faience bead, iron knife, gold and enamel scepter.

LC:IIIB (second half 12th century BC)

Benson 1973, 51, 123; Catling 1973, 130-2; McFadden 1954, 131 ff., fig. 33 nos. 30-33; Snodgrass 1964, 39 ff., A3-5, pl. 19; Fellmann 1984, 70 ff., pl. 43:1

a) K1082 (exc. no. 30). Diam.: 0.084, boss (estimated): 0.036; Th.: 0.0015; Ht.: 0.013
b) K1083 (exc. no. 31). Diam.: 0.084, boss (estimated): 0.036; Th.: 0.0015; Ht.: 0.014
c) K1084 (exc. no. 32). Diam.: 0.162, boss (estimated): 0.063; Th.: 0.002; Ht.: 0.033

(a) and (c) fragmentary, the latter also has a spike. Circular with shallow narrow boss and broad flat flange. Central perforation at each boss. All three bosses have been reconstructed as part of a shield (Catling); the diameter and thickness of the two small bosses (a, b) are in accordance with those of actual cymbals (like CY.6 for instance).


Cyprus, Amathus, Tomb 21. Finds include a knife and a spearhead.

CG:1 (late) (ca. 950 BC)

SCE II, 117-8 nos.38 and 51, pl. XXIV:7, CLI:16; SCE IV:2, 139, fig. 23,27; Snodgrass 1964, 40 A21-22; Fellmann 1984, 75, fig. 17

Diam.: 0.12; Diam. of boss (estimated): 0.04; Ht. of boss (estimated): 0.017
Complete. Circular with raised narrow boss cylindrical at base and slightly convex at the top, perforated at the centre. A button affixed in the hole. Wide flat flange. Comparable to CY.5 and 6.

9. **Bronze boss (cymbal?)**. Kouklia Museum
Cyprus, Palaepaphos-Skales Tomb 64. Small tomb used once.
Offerings include a bronze fibula, an iron sword and knife, White Painted II-III Ware pottery, a bronze loop, a polychrome jug, a whet-stone. Presumably male burial.
End of CG:II (ca. 850 BC)
Karageorghis 1983, 153-4 no.7, p. LXXXI, fig. CXX
Diam.: 0.106-0.109; Diam. of boss: 0.035-0.04; Th.: 0.001-0.0015; Ht.: 0.008-0.01; Diam.of hole: 0.005
Complete, apart from the missing handle. Good quality green and brown patina; out of shape, especially at the plane of the flange. Worked by hammering (non-cast). Circular with shallow and narrow boss flattened at the top (presumably deformed) and perforated at the centre. Broad flange, with a slightly conical inclination, now deformed. Produces a tinkling sound when struck.

**Delphi**

10. **Pair of bronze cymbals.** Inv. No. 3807
Delphi, found west of the theatre.
Perdrizet 1908, 122 no. 658, fig. 450; Snodgrass 1964, 40, A41-5
Diam.: 0.105; Ht.: 0.01; Diam. of boss (estimated): 0.061
Only one cymbal illustrated. Complete, apart from the missing handle. Circular with shallow raised boss perforated at the centre. Broad flange, probably flat.

11. **Two bronze cup-cymbals (?) (a, b).**
Delphi, unknown context. Described as door ornaments.
Archaic?
Perdrizet 1908, 123 nos. 672 and 673, figs. 463, 464

- **a) Exc. No. 672.** Diam.: 0.075; Ht. (estimated): 0.039. Complete. Bronze hemispherical body, undecorated, with plain rim. No perforation at the top or remains of handle mentioned.
- **b) Exc. No. 673.** Diam.: 0.06; Ht. of bowl (estimated): 0.033. Similar to (a). A knob-like iron handle at the top, probably cast with the bowl-shaped body; circular boss discerned below it, at the top of the hemispherical bowl.
Demetsana, Peloponnese (Arcadia District)

12. Bronze cymbal. NMA Inv. No. X7959
Demetsana, unknown context. Bought in 1868.
Dons no. 72; DarSag s.v. “Cymbalum” fig. 2265; Fellmann 1984, 101 n. 201
Diam.: 0.09; Diam. of boss: 0.059; Diam. of hole: 0.004

Complete, apart from the missing handle. Circular, with wide shallow central boss; flange slightly convex on the underside, with depressed rim sharply bent up. One perforation through the centre of the boss. On the upper side of the flange a dedicatory inscription reads Κομήδιον ὠνεσθες τῷ Κόρφαλ.

Elis, Peloponnese (Elis District)

13. Pair of bronze cymbals. Copenhagen Inv. No. 6335
Elis, tomb.
Blinkenberg 1931, 155
Diam. 0.095

Described by Blinkenberg as similar to the cymbals from Lindos.

Perachora

14. Bronze boss (cymbal?).
Perachora, Hera Limenia Temenos. Described as “decorative disc”.
Archaic/Classical?
Payne 1940, 183 no 22, pl. 83
Diam.: 0.08

Fragmentary, part of the boss missing and surface deformed, bronze chipped at places. Circular with broad central boss (possibly perforated in the middle). Flange slightly bent up at edge.
Rhodes, Lindos

15. Three bronze cymbals (a/b, c).
Lindos, Sanctuary of Athana Lindia at the Acropolis (context not mentioned).
Blinkenberg 1931, 155 nos. 456, 457, pl. 16:456

a/b) Exc. No. 456. Diam.: 0.061 (according to Blinkenberg, although one of the two appears to be slightly bigger); Ht.: 0.012; Diam. of boss (estimated): 0.038

Pair of bronze cymbals. Complete, apart from the missing handles. Circular with wide boss perforated at the centre. Flange slightly bent up. (a) is undecorated. (b) has two depressed concentric circles around the perforation of the boss. Flange slightly concave on underside and rim at the edge. Perforation smaller than that of (a).

c) Exc. No. 457. Diam.: 0.057; Ht.: 0.01
Same as previous (no illustration or detailed description available).

Sparta

16. Two lead cymbals (a, b).
Sparta, Acropolis, Sanctuary of Artemis Orthia (context not mentioned). Lead VI. 425-250 BC (Dawkins, Lead VI)
Dawkins 1929, 279, pl. CC:24, 27
Diam. (estimated): a) 0.04; b) 0.035

Lead cymbals (possibly votive). Complete, apart from the missing handles, rim slightly chipped at places. Circular with wide boss perforated at the centre. Flange slightly bent up, thicker metal at rim. Their particularly small size suggests that they may be finger cymbals.

Ulu-Burun

17. Bronze cymbal. Exc. No. KW126
Ulu-Burun shipwreck, Area K-12.
14th century BC
Bass 1986, 288-9, fig. 28
Diam. (approx.): 0.085; Ht. (estimated): 0.016; Diam. of boss (estimated): 0.066; Th. of flange (estimated): 0.0025

Complete, apart from the missing handle. Circular with broad deep central boss perforated in the middle. Flange bent up from the point of the boss circumference.
Unknown provenance

18. Pair of bronze cymbals (a, b). Heidelberg University Archaeological Institute 3rd century BC
Neubecker 1986, 190 n. 82, pl. 6: 2; Fellmann 1984, 101 n. 196; Borell 1989, 43 no. 46, pl. 22:46

a) Inv. No. F188. Diam.: 0.088-0.09; Ht.: 0.037
b) Inv. No. F189. Diam.: 0.88; Ht.: 0.036
Intact. Brown patina. Circular with raised hemispherical boss and flange slightly bent up. A split pin with special hook is adjusted at the top of each boss for the attachment of bronze rings that were connected with a chain; two pieces of the chain with 8-shaped loops remain. Flange sharply bent up at edge. Boss decorated with tongue-pattern and small circles; flange only with tongue-pattern. On the upper side, near the boss, a proprietary inscription reading 'Αγιορείας ειμι.

[Image: F188 F189]

19. Pair of bronze cymbals (a, b). BM 5th-4th century BC
MiB-Griechenland 60, fig. 33; Snodgrass 1964, pl. 22; Fellmann 1984, 101 n. 197; Blades 1984, 179
Diam.: 0.096 (approx.); Diam. of boss (estimated): 0.064
Complete. Circular with raised hemispherical boss and flange slightly bent up. Special hook adjusted at the top of each boss for the attachment of bronze rings connected with a chain (still preserved). Boss and rim decorated with depressed concentric circles; marked raised circumference of the boss. On the upper side of the flange, a proprietary inscription reading Ωώτος έμει. Blades reports that they produce a clear F♯ note.

[Image: cymbals]

20. Two pairs of bronze cymbals (a, b).
Blades 1984, 179.

Complete, in good state of preservation. Similar to previous no. 15.

a) Copenhagen (Inv. No. unknown).

b) Hague, Gemeente Museum. Diam.: 0.109. The two cymbals of the pair are connected by a complete chain secured on the boss by means of a metal ring attached with a split pin. Blades reports that they produce a D♯-E♯ note.
1. Three terracotta bells (a-c).
Athens, Kerameikos, South Slope, Tomb 36. Amphora child burial. Offerings include 2 terracottas, 21 astragalas, 3 lekythoi. 570/560 BC (Middle/Late Corinthian)
Kerameikos IX, 96, Pl. 47

a) Exc. No. 4. Ht.: 0.057; Diam. at rim.: 0.055
Intact. Circular wheel made conical bell with sides curving outward, truncated at vertex. Arched loop attached at top. Decorated with pair of swans, dots, lines and foliage in black paint.

b) Exc. No. 5. Ht.: 0.056; Diam. at rim: 0.055
Similar to (a).

c) Exc. No. 6. Ht.: 0.078; Diam. at rim: 0.059
Fragmentary, pieces joined together. Form similar to (a) but with almost cylindrical body, sides curved outward. Clapper preserved.

Similar terracotta bells from Kerameikos decorated with swans were recently excavated (Parlama & Stambolidis 2000, 318 no. 324).

2. Terracotta bell
Athens, Platon Academy, Tomb 1, possibly belonging to a family. Offerings include lekythoi, cups, skyphoi, seated terracotta figures and a horse-and-rider clay figurine. Early 5th century BC
Ergon 1958, 10, fig.6

Complete from fragments joined together; missing clapper. Circular bell, cylindrical/dome shaped in outline. Arched loop handle attached at top.

3. Two terracotta bells (a, b).
Athens, Agora.
ca. 480 BC
Agora XII, 184, 332 Nos. 1365, 1366, pl. 44

a) Exc. No. 1365 (Inv. No. P2608). Ht. (preserved.): 0.054; Diam.: 0.066. Fragmentary, parts of the wall and handle restored. Circular bell with conical outline and truncated vertex, sides narrowing sharply near the rim. Three decorative bands on wall bordered by lines of added red, dots of glaze at top.

b) Exc. No. 1366 (Inv. No. MC6). Ht.: 0.076; Diam.: 0.079. Complete. Circular bell with conical outline and flared rim; hole opened at vertex. Loop handle attached at top. Dots of glaze on the handle, decoration with horizontal bands and ivy leaves on the wall.
Argolid

4. **Bronze bell.** Exc. No. 2257.
   Argos, Heraion Sanctuary.
   Archaic (before 490).
   Waldstein 1905, 299, pl. CXXVI:2257; Villing 2002, 257 fig. 24
   Ht.: 0.062; Ht. of sounding body: 0.046; Ht. of suspension ring: 0.017;
   Th. at rim: 0.001-0.002; D. of ring hole: 0.015

   Broken at bottom. Non-circular bell with fine cast wall. Conical/dome-shaped body with truncated vertex and sides curving both outward and inward (flared rim). Shape of rounded rectangle at mouth. Rhomboid suspension ring cast with the bell, bearing circular hole. Clapper (now missing) was attached to a bronze staple which was infixed at the underside of the top. About the staple, remains of a bronze shoulder. Staple diameter: 0.005.

5. **Bronze bell.** Exc. No. 1556.
   Argos, Heraion Sanctuary, found at the south slope.
   Archaic (Bouzek); before 423 (Waldstein).
   Waldstein 1905, 264, pl. XCII:1556; Bouzek 1974b, 91 cat. No. C2.1, fig. 26:2
   Ht.: 0.0195

   Intact but heavily corroded. Non-circular bell with fine cast wall. Ovoid in cross-section, dome-shaped in outline with sides curved outwards (globular). Circular suspension ring cast with the bell and fused with the rounded vertex, bearing a circular hole. Four incised lines run round the bottom and three above the middle of the bell. No mention of clapper and its suspension hole or infixed staple.

6. **Bronze bell.**
   Perachora, Hera Limenia Temenos. Found in close association with the temple.
   Archaic/Classical?
   Payne 1940 (I), 183 no. 15, pl. 83; Bouzek 1974b, 93 cat. D2.2, fig. 26:1; Villing 2002, 257 fig.23.
   Ht.: 0.03

   Fragmentary, clapper missing and suspension ring broken off. Non-circular bell with fine cast wall. Rounded rectangle in cross-section, conical outline, rounded vertex and sides curving both outward (globular) and inward (flared rim). Four short, stout, pointed feet at bottom.

7. **Bronze bell or bell pendant.** Exc. No. 21. NMA
   Perachora, Hera Limenia Temenos. It is conjectured that it was found in close association with the temple.
   Archaic
   Payne 1940 (I), 183 no. 21, pl. 83; Bouzek 1974b, 93 cat. E6, fig. 26:7;
   Kilian 1979, 46 no. 287, pl. 83.
   Ht.: 0.026

   Fragmentary, rim of body broken off. Circular dome-shaped bell or bell pendant, sides curved outward. Cylindrical handle attached at the top. Horizontal incised group of lines on handle and near the rim.
Boeotia

8. Terracotta bell.
Halae Necropolis. Bells from graves 8 and 111, at least one of them containing a child burial. 4th century BC (Group F: 390-350 BC)
Goldman & Jones 1942, 406-7, fig. 8
Ht.: 0.062
Intact. Circular bell, body conical in outline, sides curved outward and inward (flared rim). Vertex prolonged into narrow cylindrical “neck” (open at top?). Arched loop for suspension, rectangular in section. Bean-shaped clapper originally attached to clay ting or interior by string or bronze wire.

Eutresis, sanctuary deposit (possibly of Demeter).
Goldman 1931, 263, fig. 320:2

10. Three terracotta bells.
Thebes, shaft tomb (Stefa plot). Offerings include a Red-Figure small krater, a skyphos, a small double ax, an iron strigil.
Classical
ArchDelt 1968 (Chron.), 218, pl. 165.
Fragmentary, parts of the walls missing; no mention of clappers. Circular bells with body conical in outline, sides curved outward and inward. Pointed vertex, open at top. Two of the bells have a slit opening at the lower part of the body. Arched loop handle attached at vertex.

10a. Four wheel-made terracotta bells from Thebes (unknown context) are also housed at the British Museum. They are dome-shaped, some with flared rim, and decorated with horizontal bands (Villing 2002, 253 n. 57, fig. 18).

Chauchitsa

11. Bronze bell. BM Inv. No. GR 1919.11-19.26
Chauchitsa, Necropolis. Isolated find from area among graves A-G. Believed to have come from burial of the classical period.
Gardner & Casson 1918-9, 38; pl. VII:B8; Villing 2002, 259 n. 91, fig. 27
Ht.: 0.032; Diam at rim: 0.02
Complete, apart from the missing clapper. Circular small cast bell. Conical body rounded at vertex with sides curved outwards (globular). Body decorated with three groups of three incised lines equidistantly placed at top, middle and lower part of the bell. Rhomboid suspension loop with circular hole cast in one piece with the bell. Hole opened at top of bell for clapper suspension.
Chios

Chios, Harbour Sanctuary (Period IV).
Late 7th century BC
Boardman 1967, 227 no. 408, fig.149; Villing 2002, 259 n. 91, fig. 27
Ht: 0.019

Complete, hollow and open beneath, lacking a clapper. Circular small cast bell, truncated cone in outline with straight sides. Small ridged loop handle, raised band at rim and vertex.

Cyprus

13. Two terracotta bells (a, b). Kouklia Museum.
Cyprus, Palaepaphos-Skales, Necropolis. Tomb 81. Found near the right side of the stomion of tomb containing approximately five burials: one in situ, one piled aside, and nine amphorae with skeletal material. Offerings include pottery, a bronze fibula, three silver coil rings, paste beads, two terracotta bulls and a terracotta flying bird perforated for suspension.
CG:III/CA:1 (early) (ca. 750-700 BC)
Karageorghis 1983, 260, pl. CLXIII:32, 33; Coroplastic vi, 88, cat. no. Z(a)1, 2, pl. L:3, 4

a) Exc. No. 32. Ht.: 0.0762; Diam. at rim:0.074
Intact. Circular wheel-made bell, body conical in outline, with sides curved outwards (globular). Pointed protrusion fused in with the vertex, perforated horizontally for suspension. Clay clapper circular in section suspended from a hole pierced at vertex. Body decorated with black and red bands; lower part marked by broad black band with red dots.

b) Exc. No. 33. Ht.: 0.06; Diam. at rim: 0.062
Same as (a), with less convex sides and without the dotted pattern at lower part.

14. Two terracotta bells. Exc. Nos. 30-31
Cyprus, Nicosia, Tomb 3. Found in the chamber of the chamber tomb; no skeletal remains preserved. Offerings include approximately 40 vases and a knife.
CG:III/CA:1 (ca. 750 BC)
Flourentzos 1981, pl. XIX:11; Coroplastic vi, 88.

Complete, apart from the missing clapper. Same as the Palaepaphos-Skales, but without painted decoration.

14a Terracotta bell. MMNY Inv. No. 74.51.960
Cyprus, unknown provenance.
CA:I-II (750-475 BC, by style)
Karageorghis 2000, 15 no. 235
Ht: 0.068; Diam.: 0.076

Similar to BE.13a and b. Decorated with alternated black and red bands.
15. **Three bronze bells (a-c).**
Cyprus, Salamis, Necropolis. Tomb 79.
CA:1 (750-600 BC)

**a) Exc. No. 142**
Tomb 79. Found in the North-west corner of the propylaeum, along with bell no. 163 and six decorated bands that form part of the gear of the four horses buried with chariot B at the dromos of Tomb 79. The bands might be used to fasten the bell around the horse's neck.
Karageorghis 1973, 20, 83, pls. LXXX, CCLIV
Ht.: 0.085; Diam at rim: 0.06; L. of clapper: 0.07

Intact, heavily corroded surface. Circular cast bell with cylindrical/dome-shaped body rounded at vertex and sides slightly curved outwards. Prominent offset rim, folded upwards to form a ring at the bottom of bell. Semi-circular suspension loop attached at top. Iron clapper circular in section hang from a small hole at top of bell. Shape comparable with horse-bell from Nimrud (Rimmer 1969, pl. XIX:a)

**b) Exc. No. 163**
Context: Same as (a).
Karageorghis 1973, 23, 83, pls. LXXX, CCLIV
Ht.: 0.092

Complete, smooth surface but partially deformed. Circular bell with thick cast wall. Elongated conical/dome-shaped body, sides slightly curving outwards. Smooth surface, green patina. Slit on one side. Circular suspension loop cast in one piece with the bell. Clapper (now missing) was suspended by a hole near the vertex.

**c) Exc. No. 979**
Found 50 cm from the surface (square Γ-Δ, 4-6)
Ht.: 0.017

Circular small cast bell. Conical body and sides curved outwards (globular). Suspension loop at top and infixed staple for the suspension of the clapper (now missing).

16. **Bronze bell. Exc. No. 382**
Cyprus, Amathus, Necropolis. Tomb 256
CA onwards (750- BC)
Chavane 1990, 46, pl. XII, XXII
Ht.: 0.075; Diam. at rim: 0.044

Complete. Circular cast bell. Conical body with flattened vertex and straight sides. Arched loop with upturned ends, rectangular in section, is attached at the top of the bell. Pear-shaped clapper preserved, suspended by means of a bronze wire whose ends are tied on the arched loop and then reunited at their base to support the clapper.
17. **Two terracotta bells (a-b).** Sydney, Nicholson Museum. 
Cyprus, unknown provenance
CA (750-475 BC)  
Webb 2001, 118-9 nos. 327, 328

a) **Inv. No. 47.316.** Ht.: 0.075; Diam. at rim: 0.06  
Intact, wheel made. Body shape similar to previous, with a strap loop handle. Two horizontal perforations below the handle. Undecorated.

b) **Inv. No. 8086 (purchase from Cesnola collection).** Ht.: 0.074; Diam. at rim: 0.064-0.066  
Complete, rim slightly chipped. Wheel made non-circular bell, ovoid in cross-section, conical in outline, with sides curved outwards and slightly angular shoulders. Knob-like handle perforated horizontally for suspension. Below it, another angular hole for the suspension of the clapper (missing). Decoration in dark brown and red paint consists of five vertical bands with two diagonal red and brown lines.

18. **Terracotta bell.** National Museums of Scotland, Inv. No. KXT Xylinos 3  
Cyprus, Palaepaphos-Xylinos. Tomb 1.  
CA (750-475 BC)  
Goring 1988, no 136; *Coroplastic vi*, 88, Cat. Z(a) no. 5, pl. L:10
Ht.: 0.095; Diam. at rim: 0.073


19. **Terracotta bell.** BM Inv. No. 1896/2-1/133  
Cyprus, Kourion.  
CA? (750-475 BC)  
Murray, Smith, & Walters 1900, 70, fig. 117; Flourenzos 1981;  
*Coroplastic vi*, 88, Cat Z(a), no. 6, pi. L:7
Ht.: 0.068; Diam. at rim: 0.057

Intact. Wheel made circular bell. Conical/dome-shaped body, sides curved outwards. Knob-like handle fused into the rounded vertex. Groups of decorative stripes with black paint along the body. Suspension hole for the clapper (now missing) at vertex.

20. **Three terracotta bells (a-c).** Cyprus, Amathus, Necropolis, no. 134

a) **Tomb 233.** LM T233/4  
Late CA:I (end 7th century BC)  
Karageorghis 1987, 12, 28, fig. 16, pl. XXVII: 134; 1996, 88, Cat. Z(a) no.3, pl. L:5
Ht.: 0.068; Diam. at rim: 0.057

Almost complete, chip at bottom and clapper missing. Wheel made, circular bell. Conical/dome-shaped body with sides curved outwards (globular), perforated at vertex for suspension of clapper. Fan-shaped handle at top. Fused in with the vertex, perforated horizontally for
suspension. Body decorated with red and black bands and stripes.

b) Tomb 269. LM T269/46-1
CA:II (600-475 BC)
Karageorghis 1987, 12, 28, pl.XXVII: 135; 1996, 88, Cat. Z(a) no.4, pl. L:6
Ht.: 0.065; Diam. at rim: 0.058

Complete. Same as bells from Palaepaphos-Skales. Painted decoration fainted.

c) Tomb NW 194/252
Tomb at the North part of the Necropolis (exc. 1977)
CAII? (600-475 BC)
Hernary 2000a, 58, no. 312
Ht. (preserved): 0.034; Pres. Diam.: 0.038

Fragmentary. Preserved only the knob-shaped handle and the upper part of the object, perforated for suspension and decorated with alternated black and red triangles.

21. Four terracotta bells (a-d).
Cyprus, Amathus, Acropolis. From the West Terrace (five more examples known from the Cypriote excavations). CAII? (600-475 BC)
a) LM 282 Tc298, b) MFF 76.1788.71
c) MFF 76.1790.63, d) MFF 77.1012.85

Bells are fragmentary, only upper part preserved. All are similar to those from Palaepaphos-Skales, wheel made, with knob-like handles fused into the rounded vertex and perforated horizontally for suspension. Hole at the upper part of the bell enabled the suspension of the clapper. All decorated with red and black painted bands around the body.

22. Six terracotta bells (a-f)
Cyprus, Amathus, Acropolis. From the Sanctuary of Aphrodite.
CAII? (600-475 BC)

a) MFF 80.21.76  d) MFF 86.307.253
b) MFF 82.106.8  e) MFF 87.537.20
c) MFF 82.106.72  f) MFF 87.537.21
Same as previous. (a) and (e) have no hole for the clapper; (b) has two.

The terracotta “thymiaterion lid” found at the same site (Hernary 2000a, 60 no. 330, pl. 23) might also be a large bell (Ht.: 0.134; Diam.: 0.15)
23. **Terracotta bell.**
Nicosia, Tomb 29 (Glaukos Str.), child burial.
CA:II (600-475 BC)
Flourentzos 1981, 127 no.12; Karageorghis 1996, 88
Shape similar to the Palaepaphos-Skales bells. Undecorated

24. **Terracotta goat-shaped bell.** Famagusta, Hadjiprodromou Collection
no. 371
Cyprus, unknown provenance.
CA:II (6th century BC on, Karageorghis by style)
*Coroplastica vi*, 36 cat. no. K15
Ht.: 0.085; Diam.: 0.065
Intact, apart from the missing clapper. Circular conical bell with sides curved outwards. Vertex transformed into a thick elongated cylindrical neck modeled at top in the form of a horned goat protome. One hole for the suspension of clapper, pierced at the beginning of the neck. Black paint for eyes, red for muzzle and horns. Body decorated with alternated black and red vertical triangles pendant from horizontal band around the neck.

Cyprus, probably from Athienou.
CA:II (600-475 BC, Karageorghis by style)
*Coroplastica vi*, 35 cat. no. J39, pl. XX:10
Ht.: 0.08
Intact, apart from the missing clapper. Circular conical bell with straight sides. Vertex transformed into a thick elongated cylindrical neck modeled at top in the form of a horned bull protome. One hole for the suspension of clapper, pierced at one side, high at neck. Pellet ears, bulging eyes, slit for mouth. Black paint on eyes and horns, red on ears and muzzle. Body decorated with alternated black and red vertical triangles pendant from horizontal band around the neck.

26. **Terracotta bird-shaped bell.** *Louvre* Inv. No. MNB 15 16
Cyprus, Idalion, tomb. Acquisition Colonna-Ceccaldi 1871
CA:II (600-475 BC, Karageorghis by style)
Caubet, Fourrier & Queyrel 1998, 162 no. 218; *Coroplastica vi* 56, cat. no. S(e)63, pl. XXXIII:13
Ht.: 0.07; Diam. 0.058
Intact, apart from the missing clapper. Circular conical bell with sides curved outward (globular) and vertex transformed into a thick elongated cylindrical neck modeled at top in the form of a bird protome. One hole, apparently for the suspension of clapper, pierced high at neck, below and on the axis of the muzzle.

27. **Terracotta bird-shaped bell.** *Louvre* Inv. No. MNB 16
Cyprus, Idalion, tomb. Acquisition Colonna-Ceccaldi 1871
CA:II (600-475 BC, Karageorghis by style)
Caubet, Fourrier & Queyrel 1998, 163 no. 219; *Coroplastica vi* 56, cat. no. S(e)64, pl. XXXIII:14
Intact, apart from the missing clapper. Circular conical bell similar to previous, only that the muzzle/beak is less clearly modeled. Suspension hole pierced high at vertex, at the beginning of neck and not in alignment with the beak. Decoration with vertical lines in black and red paint.

28. **Terracotta bird-shaped bell.** *CM* Inv. No. B79
Cyprus, unknown provenance.
CA:II (600-475 BC, Karageorghis by style)
*Coroplastic vi 56*, cat. no. S(e)62, pl. XXXIII:12
Ht.: 0.085; Diam.: 0.068

Intact, apart from the missing clapper. Circular conical bell similar to previous. Suspension hole pierced high at vertex, on the side of the head and the beginning of neck. Decoration with oblique and vertical groups of bands in black and red paint on body, horizontal band at neck, black painted eyes.

29. **Terracotta bird-shaped bell.** *CM* Inv. No. B77
Cyprus, unknown provenance.
CA:II (600-475 BC, Karageorghis by style)
*Coroplastic vi 56*, cat. no. S(e)61, pl. XXXIII:11
Ht.: 0.076

Intact, apart from the missing clapper. Circular conical bell with straight sides. Vertex forms a wide neck; bird protome with long beak. Suspension hole pierced high at vertex, on the side of the head and the beginning of neck. Decoration with vertical bands of black and red paint on the body.

Cyprus, unknown provenance.
CA:II (600-475 BC, Karageorghis by style)
*Coroplastic vi 56*, cat. no. S(e)65, pl. XXXIII:15
Ht.: 0.07; Diam.: 0.065

Intact, apart from the missing clapper. Circular conical bell with straight sides, similar to previous; short neck, round head, pinched beak. No mention of suspension hole for the clapper. Large eyes rendered with a dotted circle. Vertical bands of black and red paint on the body.

31. **Terracotta bird-shaped bell.** *CM* Inv. No. B75
Cyprus, unknown provenance.
CA:II (600-475 BC, Karageorghis by style)
*Coroplastic vi 56*, cat. no. S(e)66, pl. XXXIII:16
Ht.: 0.065

Intact, apart from the missing clapper. Circular dome-shaped bell with sides curved inwards and flared rim. Vertex continues into an elongated neck, bird protome roughly modeled. Suspension hole for the clapper pierced high at vertex, on the side of the head and the beginning of neck. Red paint on neck and head.
32. **Terracotta bird-shaped bell.** Amsterdam, Allard Pierson museum Inv. No. 265
   Cyprus, unknown provenance, most likely from the Famagusta region.
   CA:II (600-475 BC)
   Scheurleer 1991, 69-70, pl. XIIIa
   Ht.: 0.065; Diam.: 0.053; Diam. of hole: 0.0035

   Complete, apart from the missing clapper. Bichrome V Ware from the Palm Leaf Workshop. Similar to previous, with less curved sides, and less pronounced protome. Suspension hole on the side of head, at top of vertex. Decoration with alternated black and red vertical bands.

33. **Terracotta bird-shaped bell.** LM
   Cyprus, Amathus, Tomb 270 (no. 25)
   Late CA:II/early CC:I (ca. 475 BC by context)
   Coroplastic vi, 56 cat. no. S(e)60, pl. XXXIII:10; Karageorghis 1987, 13, 32 no. 164, pl. XXXII
   Ht.: 0.071

   Fragmentary, one side broken off. Circular bell with conical/dome-shaped body, sides curved outwards. Vertex continues into an elongated neck, upper part modeled into a bird protome. Faint traces of black and red vertical bands on body.

34. **Two bronze bells (a, b).**
   Cyprus, Idalion, Archaic/Classical Sanctuary of Athena/Anat. Disturbed layer. Gjerstad considered them as imports from Syria (SCE IV.2, 398).

   **a)** Exc. No. 784. Ht.: 0.038
   SCE II, 553 no. 784, pl. CLXXIX:784; SCE IV part 2, 146-7 fig. 26:23, 398, 417; Villing 2002, 263 n. 208, fig. 32

   Intact, smooth surface. Circular small cast bell. Conical body pointed at vertex, with straight sides. Three rows of small triangles in openwork decorate the body of the bell. Circular suspension loop cast in one piece with the bell. No mention of clapper and the means of its attachment. Triangular cuts on the wall can be compared with examples from Caucasus (see Möbius 1938, pl. 68: 4-11).

   **b)** Exc. No. 775
   SCE II, pl. CLXXIX: 775; SCE IV part 2, 146-7 fig. 26:22, 398, 417

   Intact. Circular small cast bell. Conical body with truncated vertex and straight sides. Semi-circular low suspension ring. At top of bell two holes for the suspension of the clapper (now missing).

35. **Bronze bell or bell-pendant.**
   Cyprus, Salamis Necropolis, Chamber Tomb 73A containing four burials (A-D). Mainly small objects as offerings and a Plain White V ware jug. B and C were infant burials; the excavators associate the bell pendant with them (along with the rest of the pendants, earrings and necklaces found in the tomb).
CC:1 (475-400 BC)
Karageorghis 1970, 115, pi. CCXLII.
Ht.: 0.04
Intact. Bronze pendant in the form of a small cylindrical bell with straight sides and plain rim. Semi-circular suspension loop cast with the bell. No clapper mentioned.

36. **Terracotta bell.** Polis Archaeological Museum, Cyprus
Cyprus, Deposita tomb.
Hellenistic
Complete, apart from the missing clapper. Circular wheel made bell, body conical in outline, with sides curved outwards (globular). Pointed protrusion at top of vertex, perforated horizontally for suspension. One hole at vertex for the suspension of clapper. Decorated with black vertical bands radiating from the top.

**Delos**

37. **Bronze bell.** Exc. No. B1200
Delos, SW of the hypostyle room.
Deonna 1938, 325, pl. XVII: 816.
Ht.: 0.08
Intact, clapper missing. Bell with fine cast wall, conical/dome-shaped body and sides curved outwards (globular). Vertex fused into the circular suspension loop cast in one piece with the bell. Broken part at lower end. No mention of means for the suspension of the clapper. Two shallow decorative ridges, one at the bottom and one at the middle of the bell.

**Delphi**

38. **Bronze bell.**
Delphi, Marmaria, found in 1903.
Perdrizet 1908, 121-2 no. 657, fig. 449
Ht.: 0.06
Complete. Non-circular bell with cast wall. Rounded rectangle in cross-section, conical/dome-shaped in outline, with rounded vertex. Cylindrical handle apparently cast in one piece with the bell. Clapper missing; no mention of clapper suspension (hole or infixed staple). Four short, stout feet at bottom.

**Olympia**

39. **Bronze bell.** Olympia Museum, Inv. No. 8405
Olympia, west of the Byzantine church.
Archaic (Bouzek), Roman (Furtwängler, Villing)
Furtwängler 1890, 186, pl. 66:1170; Bouzek 1974b, 93, Cat. No. D2.1; Villing 2002, 258 n. 79, fig. 25
feet at bottom.
Bronze bells with similar form were found at the Prytaneion (Nos. 3847, 12836), the Palestra (Nos. 11868, 11908), the southwest area (No. 3019), and a Byzantine tomb (No. 4171).

**Olynthus**

40. **Ten bronze bells (a-j).** Settlement and necropolis. Archaic and Classical periods (before mid-4th century BC). Robinson 1941, 518-520, pl. CLXVII

a) **Exc. No. 31.93** (publication no. 2609). House A8, room d.
   Ht.: 0.034; Diam. at rim: 0.033; Th.: 0.002
   Intact, clapper missing. Circular small bell with fine cast wall. Dome-shaped body flattened at vertex, with sides curving outwards (globular). Two incised lines around the base and one raised line at the shoulder. Small suspension hole pierced on a flat tongue-like projection cast in one piece with the bell. Iron clapper well preserved.

b) **Exc. No. 31.136** (publication no. 2614). Road outside house A iv2.
   Ht.: 0.034; Diam. at rim: 0.0335; Th.: 0.002
   Intact, clapper missing. Shape as (a). Surface of bell undecorated, clapper missing. Ovoid suspension loop with circular hole cast in one piece with the bell. Hole for the suspension of the clapper pierced at top.

c) **Exc. No. 28.28** (publication no. 2615). Unknown context.
   Ht.: 0.032; Diam. at rim: 0.033
   Intact, clapper missing. Same as (b); handle preserved.

d) **Exc. No. 31.320** (publication no. 2612). House B vii2, room d.
   Ht.: 0.032; Diam. at rim: 0.0295; Th.: 0.0015
   Intact, clapper missing. Shape as (a). Decorated with three pairs of incised lines equidistantly spaced at top, middle and bottom of bell. Knob handle cast in one piece with the bell, pierced for suspension. Clapper missing.

e) **Exc. No. 31.300** (publication no. 2610). Trial trench in Section T, north of the House of the Comedian.
   Ht.: 0.02; Diam. at rim: 0.03; Th.: 0.002
   Intact, clapper and upper part of handle missing. Circular small bell with fine cast wall. Hemispherical body with offset, thickened rim. Fillet around the bottom. Clapper hung by wire inserted through two holes at top of bell; wire still visible.

f) **Exc. No. 34.446** (publication no. 2618). Avenue B in front of Building A iv10.
   Ht.: 0.027; Diam. at rim: 0.028
   Intact, clapper missing. Shape as (e). Undecorated surface. Two holes at top and wire for the suspension of clapper still visible. Rectangular shaped handle cast in one piece with the bell, pierced for suspension.

g) **Exc. No. 31.306** (publication no. 2611). From House B v1, room d.
   Ht.: 0.021; Diam. at rim: 0.025; Th.: 0.0025
   Intact, clapper missing. Shape as (e). Decoration of two incised lines around the body. Wire for the attachment of the clapper still visible.
h) **Exc. No. 31.329** (publication no. 2616). From House B vii2, room e. 
Ht.: 0.0215; Diam. at rim: 0.0265; Th.: 0.002 
Same as previous. Iron clapper preserved.

i) **Exc. No. 31.450** (publication no. 2617). Street VII outside House A vi7 
Ht.: 0.03; Diam. at rim: 0.03 
Same as previous. Clapper missing.

j) **Exc. No. 31.508** (publication no. 2613). South Hill, Section G. 
Ht.: 0.02; Diam. at rim: 0.0315; Th.: 0.002 
Fragmentary, handle and clapper missing. Circular small bell with fine cast wall. Conical body with truncated vertex, sides curving outwards and inwards (flared rim). Decorated with two raised bands around the middle and bottom of the bell, each of them bearing a pair of incised lines.

**Oropos**

41. **Bronze bell.** Oropos Museum. 
Attica, Skala Oropou. Building Θ. Found on the SW corner of the bench inside the building. Other finds include lamps, bronze pins, painted pottery and coarse ware, the head of a terracotta horse, clay loom weights and lead fishing weights. The bench and the character of the finds suggest possible ritual use of the building on top of its domestic character. 
LG:II (late) (ca. 700 BC) 
Mazarakis Ainian 1996, 78, pl. 26γ; 2002, 161

Intact, clapper missing; dark brown patina. Circular small bell with thick cast wall. Elongated conical body with rounded vertex and sides slightly curving outwards; plain rim, slightly inset. Rectangular suspension ring cast with the bell, bearing a circular hole. Body shape recalls a bell from Nimrud (Rimmer 1969, pl. XX:8, BM Inv. No. 81-11-3, 1957).

**Pella**

42. **Bronze bell.** 
Pella, settlement. From house with adjacent shops. Sector I, block 4. 
Among the finds of the area, three terracotta figurines of Athena. 
Classical-Hellenistic 
Makaronas 1964, 340, πνυ. 394;β; Bouzek 1974b, 91, cat. D1 
Ht. (total): 0.082; Ht. of sounding body: 0.065; Diam at rim: 0.05; Diam. at cup: 0.048

Complete, apart from the missing clapper. Circular cast bell with cylindrical/dome-shaped body. Body divided in two parts. Upper part cup-shaped with sides curved outwards (globular); lower part cylindrical, with sides curving inwards (flared). Sharp angular profile at the meeting point of the two parts. Rhomboid suspension loop with circular hole.
**Pherai**

43. **Bronze bell. NMA, Inv. No. 16705**

   Bouzek 1974b, 91, Cat. No. C1.2; Villing 2002, 261 fig. 29
   Ht.: 0.045; Diam.: 0.028

   Intact, dark brown patina. Non-circular bell, heptagonal in cross-section, with straight sides. Upper part cup-shaped with infixed bronze staple for the suspension of clapper; rectangular openings on the sides of the wall. Offset thickened rim, circular loop handle set on a base. Shape similar to an example from Samos (BE.44a).

**Samos**

Approximately 30 bronze bells have been found at various deposits of the Heraeion Sanctuary, only few of them so far published. Fourteen bronze bells are presented here.

44. a) **Exc. No. B474.**

   8th century BC?
   Jantzen 1972, 81, pl.80; Bouzek 1974b, 89, Cat. No. A.4, fig. 25;4
   Ht. (total): 0.094; Ht. of sounding body: 0.075; Diam at rim: 0.055

   Intact, clapper missing; heavy oxidation. Non-circular bell with thick cast wall. Octagonal shape in cross-section, cylindrical/dome-shaped body outline, sides slightly curving outwards. Upper part of the bell in the form of a plastic cup. Top, middle and rim marked with plastic rods that run round the body of the bell. Two rows of eight rectangles in openwork arranged on the two zones created by the middle plastic rod. Circular suspension ring cast in one piece with the bell. Considered to be Urartian import (Jantzen); it is identical with an example with Urartian inscription in Muscarella 1988, 427 no. 575, dated at 786-756 BC.

b) **Exc. No. B262.** Found below the Hekatombedon II

   Before 670 BC
   Bouzek 1974b, 89 Cat. No. A.11, fig 44:7; Mōbius 1938, 160, pl. 67:7;
   Villing 2002, 262 fig. 30
   Ht. (total): 0.048

   Intact, clapper missing. Cast bell (circular?) with conical body in outline and sides slightly curved inwards (flared). Two small vertical slits on the wall. Circular suspension loop cast with the bell in one piece. Two holes near the vertex for the suspension of clapper. Possibly an import. Slits are found on bells from Urartu, Nimrud and Caucasus (Mōbius 1938, 442, pl. 67L 4-6; Muscarella 1988, nos 589-593).

c) **Exc. No. B263**

   Before 670 BC
   Mōbius 1938, 161, pl. 67:8; Gehrig 1964, no. 39; Bouzek 1974b, 91, Cat. No. C1.1, fig. 44:5; Villing 2002, 262 fig. 30
   Ht.: 0.045

   Intact, clapper missing. Circular bell with conical body and straight sides slightly curving inwards (flared). Thick circular suspension ring cast in one piece with the body. Incised line above the rim. (Gehrig, Bouzek: locally made; Mōbius: Caucasian). Sharp conical shape seen on bells from Nimrud
(Rimmer 1969, pl. XX:c, BM Inv. No. 98935) and Caucasus (Möbius 1938, pl. 67:11).

d) Exc. No. B1189
Gehrig 1964, no. 41; Bouzek 1974b, 91, Cat. No. C1.2
Ht.: 0.046
Similar to (c). (Gehrig, Bouzek: locally made).
Identical is a bell from the Imperial period (B628; Möbius 1938, pl. 67:9).

e) Exc. No. B1093
Before 640 BC
Jantzen 1972, 82, pl. 79; Bouzek 1974b, 89, Cat. No. A.5, fig. 25:5; Villing 2002, 265, fig. 36
Ht.(total): 0.06; Ht. of sounding body: 0.038; Diam. at rim: 0.026
Intact. Circular bell with thick cast wall and elongated cylindrical/dome-shaped body with straight sides and flattened round vertex. On the wall a vertical slit (max. w.: 0.003). Arch-and-loop handle made in one piece with the bell and placed on a stem that bridges the opening of the bell at the vertex. Ovoid clapper preserved intact and suspended from two holes pierced on the wall near the vertex, one on each side of the bell. Considered to be from the Kuban region (Jantzen) or of Assyrian origin associated with the bells from Nimrud (Villing); Bouzek also proposed Skythian origin.

f) Exc. No. B2091
Before 630/20
Furtwängler 1981, 134 no. I/7, pl. 19:1; Villing 2002, 265 fig. 35
Ht.: 0.084; Diam.: 0.065
Intact, clapper missing. Circular dome-shaped bell with offset thickened rim and arch-and-loop handle cast with the body of the bell. Narrow slit on the wall, hole opened at vertex for suspension of clapper. Associated with bells from Nimrud (Villing).

g) Exc. No. B2092
Furtwängler 1981, 134 no. I/6, pl. 19:2
Before 630/620 BC
Ht.: 0.044; Diam.: 0.033
Intact, clapper missing. Circular cast bell, conical body with straight sides and offset, thickened cup-shaped vertex cast with the circular handle. Circular hole opened low at the body of the bell. Offset thickened flared rim.

Before 570 BC
Möbius 1938, 162, pl. 68:1; Jantzen 1972, 81, pl. 80; Bouzek 1974b, 89, Cat. No. A.3, fig. 25:3.
Ht. (total): 0.063; Ht. of sounding body: 0.046; Diam. at rim: 0.04
Intact, clapper missing. Non-circular bell with thick cast wall. Triangular shape in cross-section, truncated conical shape in outline, with straight sides (pyramid). Irregular semi-circular suspension ring cast in one piece with the bell. Groups of incised lines mark the top, middle and bottom of bell. Two rows of eight (top) and six (bottom) triangles in openwork arranged on the
two zones created by the middle group of incisions. Two holes pierced on each side of the bell for the suspension of the clapper. Of Caucasian origin/inspiration, comparable to examples from Kamunta and Talyche (Möbius 1938, pl. 68:5-8). Related bell from Cyprus (BE.34a).

i) Exc. No. 146. Found in 1927 in the rubbish of the old altar. Before 570 BC (Gehring: late 7th century BC) Möbius 1938, pl. 68:2; Jantzen 1972, 81, pl.80; Bouzek 1974b, Cat. No. A.8, fig. 25: 8
Ht. (total): 0.048

Fragmentary, handle broken off at top. Non-circular bell with thick cast wall. Smooth surface. Irregular conical body shape, divided in two zones by plastic ridge. Cup shaped upper zone, with slits round the edge and surface decorated with incised long groves ending in round punch marks. Lower part asymmetric, horseshoe shaped and decorated with two pairs of incised lines that run round the body. Suspension ring broken in half, cast in one piece with the bell. Clapper missing, remains of iron rust left inside; no mention of means of clapper suspension. Possibly of Caucasian inspiration. (For similar bell from Tanagra, see Villing 2002, 264 n. 113, fig. 34)

Ht. (total): 0.097; Ht. of sounding body: 0.07; Diam. at rim: 0.053

Intact, clapper missing. Circular bell with thick cast wall and conical body with straight sides, flattened at vertex. Rim slightly inset. Smooth surface. Circular suspension loop attached at top. Two circular holes for the suspension of the clapper pierced on the wall near the vertex, one on each side of the bell.

k) Exc. No. B493. Found at 1938 at the SW of the south end (square N-2/-19). Jantzen 1972, 81,pl.79; Bouzek 1974b, 89, Cat. No. A.1, fig. 25:1
Ht. (total): 0.10; Ht. of sounding body: 0.07

Intact, clapper missing. Non-circular cast bell with thick cast wall. Rectangular shape in cross-section, truncated cone with straight sides in outline (rectangular-pyramid). Plastic vertical rib runs through the middle of the broad sides up to the irregular semi-circular suspension loop. No mention of means of clapper suspension. Possibly Caucasian import (Jantzen; Möbius 1938, pl. 67: 2 for plastic ribs). Similar shape (without ribs) illustrated in Muscarella 1988, 384 no. 506.

Ht. (total): 0.072; Ht. of sounding body: 0.06.

Surface corroded, wall deformed at lower end. Body slightly rectangular in cross-section, cylindro-conical with truncated vertex. On the wall a vertical slit. Irregular semi-circular suspension loop cast with the bell in one piece. For the fastening of the clapper two holes are pierced below the suspension loop inside the bell. Clapper missing. Caucasian import (Möbius 1938, pl. 67:12)? Similar to bell in Muscarell 1988, 384 no. 506, which he compares
with examples form Nimrud and Zincirli.

Jantzen 1972: 82, pl.79; Bouzak 1974b, 89 no. 10
Ht. (total): 0.035; Ht. of sounding body: 0.031; Diam. at rim: 0.027

Fragmentary, clapper and handle missing: heavily corroded surface. Circular cast small bell with conical/dome-shaped body rounded at vertex and sides slightly curved outwards. Rim slightly inset. Suspension loop broken off. Staple infixed in the bell for the suspension of the iron clapper (now missing, but has left traces of brown rust).

n) Vathy Museum, Inv. No. B 1972
Möbius 1938, 160, pl. 68:3; Bouzek 1974b, 91, Cat. No. D1.2; Villing 2002, 258 fig. 26
Ht.: 0.045

Intact. Circular cast bell. Cylindrical body with straight sides, sharp angled shoulder and truncated vertex. Polygonal suspension ring cast in one piece with the bell, with a circular hole. No mention of clapper suspension hole.

45. Bronze bell.
Samos, West Necropolis
Mid-6th century BC (by context)
Möbius 1938, 1-2, pl. 66:1a, b; Jantzen 1972, 83


Sparta

From various deposits on the Acropolis, mainly at the area immediately inside the southern enclosure wall of the Chalkioikos sanctuary as well as from deposits and fills in the vicinity, come 34 bronze and 102 terracotta bells. Most of the bronze bells come from the 1907 excavations on the site, but they are mentioned in passing in the excavation reports, without precise information regarding the find context; a thorough catalogue of the Spartan bells has been published by published recently by Villing (2002). The stratigraphy of the Acropolis does not present closed contexts and finds are dated by style. Bells are frequent dedications deposited and recovered with other cult objects like statuettes of Athena and Aphrodite, a relief stele, a bronze bull, animal figurines and terracottas. In two instances, bells have been found in proximity with other music offerings, a bone plectrum (fragmentary) and the bronze statuette of a trumpeter (trumpet missing).

46. Six bronze bells (a-f).
From the Spartan Acropolis. Sanctuary of Athena Chalkioikos and the surrounding area.
Mid 6th century onwards.
Dickins 1906-7, 150; Dickins 1907-8, 142; Woodward 1924-5, 247
a) Sparta Museum, Inv. No. 3283
Ht.: 0.034; Diam.: 0.022; Th.: 0.002

Intact, clapper missing; light green patina. Circular small dome-shaped bell with medium cast wall. Thick arched suspension loop cast with the bell. At the vertex a circular hole pierced for the suspension of the clapper. Offset, thickened rim, marked with narrow plastic ridge. Three stout feet at the bottom of the bell arranged in a triangle, one aligned with the pierced hole, the other two at the back.

b) Sparta Museum Inv. No. 3283
Ht.: 0.032; Diam.: 0.021; Th.: 0.02

Complete, dark brown patina. Similar to (a). Circular suspension loop cast with the bell. At the vertex a circular hole pierced for the suspension of the clapper and on the upper part of the wall two bigger circular holes, one on each side of bell. Offset, thickened rim marked with low plastic ridge. Three slender feet below the rim arranged in a triangle. Flat rectangular corroded iron clapper now stuck on the inside of the wall.

c) Sparta Museum Inv. No. 3279
Villing 2002, 229 no. Br7
Ht.: 0.077; Diam.: 0.044; Th.: 0.004

Complete. Circular dome-shaped bell with fine cast wall. Arched large suspension loop with upturned ends attached at top of bell. Offset, thickened, concave rim marked at top and bottom with fine punches. Three biconical feet below the rim arranged in a triangle. Flattened iron clapper. Inscription below the handle reads “ΑΙ”.

d) Sparta Museum (on display), Inv. No. 3278.
From deposit opposite and westwards beyond the south wall of the Chalkioikos precinct, believed by the excavators to have come from outside the west wall of the Chalkioikos Sanctuary as a later fill, and the finds with dedicatory inscriptions, such as this bell, to be offerings from the sanctuary.
6th-4th century BC
Woodward 1924-5, 273-4, fig. 5:2; Woodward 1924, 259, fig. 3; Price 1983, 74, fig. p. 75; Villing 2002, 225 no. Br1
Ht. of sounding body: 0.048; Diam. at rim: 0.049; Th.: 0.004

Complete, apart from missing clapper. Circular dome-shaped bell with fine cast wall. Arched suspension loop with flat leaf-shaped ends attached to the vertex. Segment of 8-shaped chain linked to the handle. Small hole at vertex for the suspension of the clapper; remains of the forged iron chain. Offset, thickened, concave rim, marked by a prominently plastic rib. Originally five slender feet (only two preserved) below the rim. Above the rib, a dedicatory inscription to Athena reads “Ἀθανασίαν άνέβηκ’ Ἑμπεδοκλέας άνέβηκε”. The proprietor's name is known in Boeotia and Sicily, but not in Laconia.
5th – early 4th century BC
Hondius & Woodward 1919-20, 117 no. 66; Villing 2002, 229 no. Br8
Ht.: 0.067; Diam. at rim: 0.038; Th. 0.002

f) Sappta Museum, Inv. No. 3280
From trial trench west of the portico of the Chalkioios Sanctuary.
Woodward 1924, 259, fig. 3; Villing 2002, 229 no. Br.12
Clapper and handle missing. Circular dome-shaped bell with fine cast wall. Handle missing. Offset, thickened rim with central groove. Three slender feet below the rim. Hole at vertex now filled with corroded iron; traces of iron corrosion on inside attests existence of iron clapper. Dedicatory inscription at the body reads: “Ανέθεκε Καλκράτια Αθαναίαί”.

47. Bronze bell.
Sparta, Menelaion Sanctuary. Found with Lakonian III-V and later pottery.
After 600
Wace, Thompson & Giles 1908-9, 148, pl. VIII:25.
Ht. of body: 0.028; Diam. at rim: 0.025
Clapper missing. Circular dome-shaped cast bell with flared or thickened rim. Semicircular protrusion cast with the bell, with a round punch mark rather than a fully opened suspension hole. Rim marked with incision (similar to Sparta b). Three pointed feet below the rim arranged in a triangle. Clapper missing; no evidence of means for the suspension of the clapper.

48. Two terracotta bells (a, b).
Sparta, Menelaion Sanctuary.
From the lower fill of the Great Pit, along with Lakonian I-III finds.
First half 6th century BC
Villing 2002, 251 n. 49, fig. 16a, b

a) Terracotta bell. Menelaion Inv. No. P7545
Fragmentary, upper part of hemispherical bell and part of the handle preserved. Round hole for suspension of clapper at the top. Matt black paint inside and out.

b) Terracotta bell. Menelaion Inv. No. P7237
Ht. (pres.): 0.029; Diam.: 0.06
Fragmentary, convex upper part of body and handle preserved. Cylindrical body, flattened vertex, straight sides, arched strap handle. Round hole at top for suspension of clapper.
RATTLE (RA)

Athens

1. **Pomegranate shaped terracotta rattle.** Exc. No. 1304
   Athens, Kerameikos, Tomb 50.
   LG (750-700 BC)
   Kerameikos v1, 29, 38 ff., pl.118; MusikTanz 71 no. 15.

   Complete. Coniform shape, flat at base, with top finial in the form of a pomegranate stem, probably for the attachment on a staff or handle. Body divided in zones decorated with geometric patterns.

2. **Two pomegranate shaped terracotta rattles.** Archäologisches Instituts der Justus Liebig-Universität.
   Unknown provenance.
   Geometric
   Buchholz 1987, 101-2, pl. IV:c, d
   Ht.: 0.105, Diam.: 0.9

   Intact. Coniform shape, with a pointed tip perforated for suspension at the top and a small ring base. Body divided in zones decorated with geometric patterns (triangles, hatched pattern, dotted circles and continuous zig-zag).

3. **Hedgehog-shaped terracotta rattle.** Exc. No. T1731
   Athens, Agora, found in the Hedgehog Well, a cistern that functioned as a storage pit.
   3rd quarter 4th century BC
   Thompson 1954, 79-82, 87 no. 11, pl. 19:11
   Ht.: 0.042, L.: 0.077, W.: 0.045

   Fragmentary, feet, curly tail and one of the knobs broken off. Hedgehog decorated with ten hemispherical knobs on top of his spines, alternatively marked with a deep groove and a round hole, interpreted as fruit stuck to its spines. Eyes and nostrils indicated; spines shown by shallow irregular ribbing. Contains loose pellets of clay. Traces of thick white paste discolored to dull black and of yellow on some knobs. Vent-hole beneath.

4. **Bird-shaped terracotta rattles (a, b).**
   Athens, Agora.
   Late Roman Period

   a) **Exc. No. T1423**
   Found in a burial on the North Slope of the Aeropagus (deposit M 18:3)
   Agora VI, 68 no. 832, pl. 21
   Mid-4th century A.D.

   Intact, with pebble inside. Cock with cylindrical base circled by double groove. Small vent under tail.
b) Exc. No. T1854
Shear 1939, 243, fig. 44; Agora VI, 69 no. 846, pl. 21
Found in well with use filling from the 4th century A.D. (deposit O 18:1)
Ht.: 0.127
Fragmentary, tail part of body missing. Dove with cylindrical base circled by four grooves, small vent-hole underneath. Described as a “baby’s rattle” by Shear. Evidence of use, graffito ΑΣΗΡΟΣ on left wing.

5. **Anthropomorphic terracotta rattle.** Exc. No. 2524
Athens, Metro excavations, Acropolis Φρόνα16. From a post-classical building with an altar north of the Acropolis (open shrine peribolos?). Second half 3rd/4th century AD.
Parlala & Stampolidis 2000, 85 no. 62
Ht.: 0.144
Intact. Ill-shaped child-protome on a cylindrical handle-base, with generalized facial features and elements of clothing. Contains clay pellets that rattle. Figure wears a hood painted orange-yellow and is decorated with added colors on white slip.

5.a **Anthropomorphic terracotta rattle.**
Athens, Agora.
Second half 3rd century AD.
Agora VI, 51 no. 282, pl.7
Ht.: 0.12
Intact. Mould made, small circular vent in back. Semi-draped bust of boy with shoulder length curly hair wearing a pointed (“Phrygian”) cap. Tip of cap pierced, pellets and pebbles enclosed inside. Decoration with orange-red paint on flesh, white over eyes and on base, dark purplish red on drapery and hair, red stripe over white base.

**Boeotia**

6. **Bird-shaped terracotta rattle with staff.** Exc. No. 445
Rhitsona Necropolis, Shaft Grave 49, single adult burial, deceased placed on a bier or kline. Offerings include a bronze phial, pottery, terracotta horses with and without riders.
Mid 6th century BC
Burrows & Ure 1907-8, 256.
Ht.: 0.10
Terracotta dove painted red and white “on a foot like that of a vase”. Excavators note “something inside the dove that rattles”.
Similar object reported from Grave 40 no. 136 (JHS 29: pl.2).

7. **Phormiskos-shaped terracotta rattle with handle.** Exc. No. 377
Rhitsona Necropolis, Shaft Grave 31, single adult burial, deceased placed on a bier or kline. Offerings include terracotta figurines (“papades”, squatting Silenus, horse, dove and rider, )
Second half 6th century BC
Burrows & Ure 1907-8, 280, pl. XIIc; Brocato & Buda 1996, 75 no. 8
L.: 0.16
Fragmentary, broken at vertex. Decorated in red, black and white paint. Two holes pierced at the tip of the handle, without admitting to the interior of the object, which is hollow. Erroneously described by the excavators as bird. No pellet mentioned.

8. **Phormiskos-shaped rattle with handle.** Halae Necropolis.  
525-480 BC  
Goldman & Jones 1942, 382 n. 1; Brocato & Buda 1996, 75 no. 25  
Ht.: 0.125-0.135  
Ten examples, but only one is reported to “contain pebble or bead”. Alternating black and red pedals radiating from the bottom on white ground.

9. **Two ovoid (fruit-shaped?) rattles?** Halae Necropolis, Graves 123, 198  
525-480 BC  
Goldman & Jones 1942, 382 no. 2  
Ht.: 0.07  
Described as “egg shaped rattles”.

10. **Two gourd-shaped rattles?** Halae Necropolis, Graves 17, 128  
525-480 BC  
Goldman & Jones 1942, 382 no. 2  
Ht.: 0.0625  
Fragmentary; described as “two shallow hemispheres joined together, with a groove at the joint”. One white, the other white and red.

11. **Phormiskos-shaped rattle.** NMA Inv. No. 11198 (Empedocles Collection)  
From a grave at Tanagra.  
Kefalidou 2001, 196, 215 no. 15.

Unknown context. From Boeotia?  
Kefalidou 2001, 216 no. 4  
White ground polychrome phormiskos, producing a loud and clear rattle.

Unknown context. From Boeotia?  
Kefalidou 2001, 216 no. 5  
White ground polychrome phormiskos, reported to have a pellet inside.

14. **Four? phormiskos-shaped rattles.**  
Thespiae, group burial (Ployandreion).  
424 BC  
Neils 1992, 233 n. 32; Brocato & Buda 1996, 75 nos. 21-24  
Brocato & Buda maintain that two of the four examples are actually empty inside.
Corinth

15. **Bronze rattle with handle. Louvre**
Unknown context. Said to be from Corinth.
4th century BC
Gow 1934, 11 fig. 9; Robinson 1941, 497

Intact. Consists of a pair of convex discs facing one another, pierced through the centre and set in a fork or prongs at the end of a long handle. Inside the discs, small pebbles produce a rattling noise. The discs are mounted on the fork in such a way that they can turn freely and have relief decoration of a man and a woman with thyrsoi.

15. Four similar examples are reported from Corinth: three are in the British Museum (Inv. a-d Nos. 878 and 879, the third from the Preston Collection) and one is in Berlin (Gow 1934, 11 n. 27; Robinson 1941, 498).

Cyprus

16. **Awl-shaped terracotta rattle. CM Inv. No. Enk 1887/6**
Enkomi, West end of Room 2
LC:I (1600-1450 BC)
Dikaios 1969, 826, pl. 122: 18; Buchholz 1990, 38 no. 1.
Ht.: 0.068

Intact. Handmade, White Slip I Ware. Globular body tapering into a neck; head modeled with two pointed protrusions at the sides, perforated to imitate the eyes and enhance the acoustics of the instrument. Looped handle attached at the top of the head down to the shoulder. Decorated with vertical bands of black paint. Small seeds or clay beads/pebbles inside produce a very subtle noise when shaken.

51 similar awl-shaped rattles from Cyprus and 5 from Israel/Palestine with flat, round or pyriform body, have been catalogued by Buchholz 1990.

17. **Horse-shaped terracotta rattle. CM Inv. No. 1828.112**
Cyprus, Kazaphani, Tomb 2 (excavated 1971). Offerings include another horse clay figurine (possibly also a rattle) and a terracotta group with a bull and a human figure.
LC:II/III (ca. 1200 BC)
Karageorghis 1975, 65-6, pl. IX:1; Coroplastic ii, 18 no. 2, pl. XIV:5; Buchholz 1990, 36 n. 18; 1987 102 n. 507
Ht. (restored): 0.08; L.: 0.12

Fragmentary, all four legs restored. Base Ring II Ware. Hollow cylindrical body containing small stone (?) that rattles; short neck. Surface smoothened with a tool. Five cuts through
the lower part of the body made with a sharp tool (possibly to aid the acoustic effect). Decorated with vertical black bands on the body; wearing a collar at neck.

18. **Spool-shaped terracotta rattle with handle.** Larnaka Museum
   Kition, found in 1963
   LC:IIIB (1125-1050 BC)
   Buchholz 1990, 36 n. 19

   Proto-White Painted Ware.

19. **Bottle-shaped terracotta rattle.** CM Inv. No. 1944/II-10/1
   Cyprus, Skouriotissa.
   CG (1050-750 BC)
   Buchholz 1990, 36 n. 20
   Ht.: 0.11

   Matt Black Paint Ware. Described by Buchholz as “bottle shaped” which implies that it could be a phormiskos-shaped rattle, but a lentoid shape like that from Eleusis (b) should not be ruled out.

20. **Two bronze anthropomorphic rattle-bells (a-b)**
   Salamis, Necropolis. Tomb 79. Bells fixed by a cylindrical attachment on the top of the iron linch-pin of the ceremonial four-horse chariot B buried at the dromos of the tomb.
   CA:I (750-600 BC)
   Karageorghis 1973, 19, 24, 80-1, fig. 10, pls. G, CI-CV, CCLIV (clapper), CCLVII.

   a) Exc. No. 188
   b) Exc. No. 129
   Ht. of figure a): 0.295; Ht. with base and cylindrical attachment: 0.365; Preserved Ht. of figure b): 0.26

   Bronze anthropomorphic rattle-bells in the form of a soldier standing barefoot on a small rectangular base, with left leg slightly advanced. No. 188 complete; No. 129 incomplete and corroded. Arms bent forwards, the left hand holding a sword under the arm. Wearing a short-sleeved corselet with scale decoration at the upper body, a short chiton with engraved decoration and a helmet with cheek pieces and a disc ornament on top. Inlaid eyes and corselet with blue paste. Upper body hollow cast. Clapper of circular section hung from a wire found with No. 188. It is conjectured that the clapper was fixed inside the hollow upper body; means of clapper attachment not mentioned. Only one clapper preserved.

   Iron Age
   Morris 1985, 235 Pl. 265
   Ht.: 0.115

   Intact. Light brown slip. Pomegranate-shaped body, short cylindrical staff. Beads or pebbles inside that rattle.
22. **Pig-shaped rattle.** _CM Inv. No. D221.1935_
Salamis Necropolis (excavations Cesnola).
Cypriote Hellenistic
Buchholz 1966, 146 no. 8, fig.6b
L.: 0.13, H.: 0.082

Intact. Ochre clay. Cylindrical body, stout legs, pointed ears, plastic mane and a muzzle treated like a staff or short handle. Incised eyes and decoration on body and mane.
Seventeen similar rattles from Cyprus from Hellenistic-Roman times have been catalogued by Buchholz 1996.

_Eleusis_

23. **Terracotta spherical rattle without handle.**
Eleusis Necropolis. Found in a rich tomb with an adult burial (25 years old). Offerings include Egyptian scarab and twenty pots. The deceased was wearing one bronze ring on each hand and Egyptian porcelain beads decorated the hair. On the side of the body, an iron unidentified object.
MG II (800-760 BC)
Skias 1898, 112, fig. 30; Brocato & Buda 1996, 75 no. 16; Kefalidou 2001, 188 n. 17.
Diam.: 0.075; Th.: 0.051

Intact. Coniform body with one pellet inside and a suspension hole pierced at the side. Decorated with alternated concentric zones of black and white triangles and a cross at the centre.

24. **Terracotta lentoid rattle with handle (bottle-shaped?)**
Eleusis Necropolis. Found in the same rich tomb with an adult burial (25 years old) as RA.23.
MG II (800-760 BC)
Skias 1898, 112, fig. 31.
L.: 0.13, Diam. (max): 0.068; Th.: 0.03

Intact. Flattened circular body attached to a cylindrical handle with button-like finial. Body contains small pebbles that rattle. Black parallel stripes on handle and narrow side of body. Body surface decorated with stylized rosette in two concentric circles.

_Olynthus_

25. **Bronze rattle with handle.** _Exc. No. 2561_
Olynthus, Necropolis. From the Riverside Cemetery, Grave 266. Child burial, skeletal remains in a wooden coffin. Offerings include two lekythoi, a cothon, two terracotta Erotes and fragments of a third, a bronze strigil and a bronze bracelet.
Late 5th – early 4th century BC
Robinson 1932, 126 fig. 7; 1941, 495 ff., pl. CLXIV; Buchholz 1966, n. 3
L: 0.30, Diam.: 0.08

Intact. Consists of a pair of convex discs facing one another, pierced through the centre and set in a fork or prongs at the end of a long handle. Small pebbles inside the discs produce a rattling noise. The discs can turn freely along their axis.
Similar rattles are reported from the Ashmolean Museum, the Copenhagen National Museum (from Volterra, Inv. No. 3822), Athens National Museum (Inv. Nos. 7791 and 7992), the Art Museum of the University of Rochester (Inv. No. 28.438, said to come from Alexandria in Egypt, and the Egyptian section in Louvre (Graeco-Roman) (Robinson 1941, 497 ff.).

**Phlorina District, Northern Greece**

26. **Bronze pellet rattle pendant or jingle.** Istanbul Museum, Inv. No. 6449
   Grave at Hagios Panteleimon (Pateli).
   Kilian-Dirlmeier 1979, 63 no. 401
   Ht.: 0.061

   Spherical body, long stem with suspension loop. Described as “rattle” by Kilian.

**Rhodes, Ialysos**

27. **Two phormiskos-shaped terracotta rattles.**
   Ialysos, Necropolis. Found in disturbed burials.
   Kefalidou 2001, 214 nos. 11-12

**Thera**

28. **Pair of phormiskos-shaped terracotta rattles with handle.** Thera Archaeological Museum, Inv. No. 1719, 1720
   Thera, cemetery.
   Third quarter 6th century BC
   Dons 184, no. 74
   Ht.: 0.17, 0.15; Diam.: 0.053, 0.048

   Intact, white slip fallen off at places. Clear brown clay. Slender ovoid body shape with rounded vertex. Opposite end tapering into an elongated tubular handle, 1/3 of the total length of the instrument, with pointed conical finial that bears a pierced suspension hole near the tip. Instrument is hollow inside, with one small pellet producing the rattling sound. Body divided into three zones by three thin lines, of which the top and bottom zone are decorated with tongue-shaped leaves painted with red and purple paint; middle zone and handle remain white.
SEISTRON (SE)

Crete

1. **Terracotta seistron. HM** Inv. No. Π27695
   Archanes, Fourni. Burial Building 9, room 3, third burial layer. Found next to a child burial inside a pithoid vase placed on a flat stone block. Offerings include three cups, an amphora and a necklace made of pierced sea shells.
   MM:IA (2000-1850 BC)
   Sakellarakis & Sakellaraki 1997, 351 ff., figs. 321-4; *Aegean* 64 no. 14; *Crete-Egypt* Catalogue 267 ff., no. 265; *Dons* no. 10
   Ht.: 0.18, L. of handle: 0.069, Diam. of body: 0.10
   Major part preserved. Clay without inclusions. Light brown slip. Arched seistron made in one piece with the handle. Ovoid body made of a flattened clay hoop with two holes on each side for the attachment of two crossbars; rectangular handle with rounded corners, hollow inside. Three pierced clay discs were strung from two thin (wooden?) rods set in the holes in the hoop. Hollow handle renders the instrument light and would amplify the sound; this may indicate that is was not a mere clay model of a seistron but a proper instrument, used as a musical toy (Sakellarakis & Sakellaraki) or played in ritual.

2. **Bronze seistron handle. HM** Inv. No. X3145
   Kato Syme Viannou, Hermes and Aphrodite Sanctuary. 9<sup>th</sup>-7<sup>th</sup> century BC
   Prakt 1972, 200; *Crete-Egypt* Catalogue 363, no. 398; Lebesi 2000, 176-7
   Ht. (pres.): 0.084; W.: 0.038x0.028
   Fragmentary, body of seistron and lower part of handle missing. Corroded surface, dark green patina. Hollow cast in lost-wax technique. Decorated in relief with Hathoric heads at the front and back; on each side, a naked standing female wearing jewelry and polos. Probably belonging to the arched seistron type. Syro-Phoenician workshop.

Delos

3. **Bronze seistron.** Exc. No. 810
   Found in a tomb.
   Post Classical?
   Deonna 1938, 324 no. 810, pl. XCII
   Intact. Arched seistron made in one piece with the handle. The lower part of the branches of the arch are formed like pillars (reminiscent of the structural element of some Egyptian seistra with sockets for the adjustment of a separate arched body). It has three transverse rods with hooked ends. Finely undulating handle resting on a flat base, its upper end modeled with stylized uraeus serpents.
Samos

4. **Bronze seistron handle.** Exc. No. B11104
   Samos, Heraion Sanctuary.
   7th century BC
   Jantzen 1972, 35, Pl. 34
   L.: 0.117

   Fragmentary, upper part of the seistron missing (probably arched).
   Cylindrical straight undecorated handle, hollow inside, with broader
   flattened top for the adjustment of the body of the seistron. Of Egyptian
   manufacture.

SCRAPER (SC)

Cyprus

   Kition, Area II. Twelve scapulae were recovered from wells and bothroi deposits
   associated with Temples 4 and 5, a well deposit associated with Temple 4 and floor
   deposits associated with Temples 1, 4 and 5.
   From LC:IIIA to Cypro-Classical (12th to 5th century BC).
   Webb 1977, 74-6, pl. XXVII; 1985; Karageorghis 1990a, 159, fig. 3; Snodgrass 1994,
   172-3, fig. 5

   All bovine scapulae are fragmentary; surviving specimens can reach 0.16 in length.
   They have numerous parallel deep incisions (numbers vary between 21-40) of
   different sizes (L.: 0.006-0.2; average W.: 0.001) cut along the length of the posterior
   border, usually regularly spaced apart (distances vary between 0.003-0.013). The
   incised area is always polished, a fact that indicates that the objects are complete
   (Webb) and worn at this part (Karageorghis), suggesting that the area was scraped with
   a metal or bone object, a sort of plectrum, in order to produce sound. Indeed, when
   scraped with a plectrum, the Cypro-Classical example M. AA 1789 produced an acute,
   rattling, sharp sound. One CG:II example (Exc. No. 3773) also has incised overlapping
   compass-drawn arches on the central ridge of the bone.

   ![Incised bovine scapula](image)

   a. Inv. No. 3773.  
   CG:II
   b. Larnaka Inv. No. M. AA 1789  
   CyproClassical

2. **Incised bovine scapulae.**
   Enkomi, Sanctuary of the Ingot God, level III. At least 27 scapulae were found on and
   near the benches, along with ox sculls and other bone material. One example also from
   near the city wall.
LC:IIIB (end 2	extsuperscript{nd}- mid 11	extsuperscript{th} century BC)
Courtois 1971, 277-80, figs.29, 86B, 97, 109, 110, 113; Webb 1977, 74-5; 1985, 321

Same as previous, with 26-40 incisions on each bone and incised area polished over.

3. **Incised bovine scapulae.**
Myrtou-Pigadhes. One found in Room 16 (Exc. No. 371), two in room 17, seven in Room 20A and four in Room 20C (corridor), all east of the Sanctuary. Associated with stone and pottery offering stands, a bronze shovel and knife and pottery (bowls, pots, and jugs).

LC:IIIB (ca. 1100 BC)
Du Plat Taylor et al. 1957, 78, 99-100, pl. V:d; Webb 1985, 320

Only five of the fourteen scapulae were incised like the previous examples (see Exc. No. 371). Fragment of an ox rib-bone was incised in the same fashion like the scapulae.

4. **Incised bovine scapulae.** Exc. Nos. P88A-C
Palaepaphos, found at Tomb 104 (site Teratsoudia), chamber P, along with figurines with uplifted arms, a spindle whorl, loom weights, part of a glass bottle, pottery and a lamp.

LC:IIIB late (1100-1050 BC)
Karageorghis 1990b, 67, pl. XXVII

Three fragments of bovine scapulae with parallel incisions regularly spaced.

5. **Fragment of incised bovine scapula or rib bone.**
Palaepaphos. Votive material from a sanctuary, recovered from the Persian siege mount.
Small fragment with at least 15 surviving notches. The central region has finely engraved decoration of which remain a circle and a wing (possibly of a sphinx).

6. **Incised bovine scapula.** Exc. No. 176
Limassol-Komissariato Sanctuary.
CA:II (600-475 BC)
Webb 1977, fig. 17, pl. XXVIII; 1985, 321, fig. 2; Snodgrass 1994, 172-3, fig. 4
L.(preserved): 0.22

Fragment, broken at both ends. Similar to previous, bearing 47 parallel incisions along the length of anterior border regularly spaced (distance 0.001-0.002), with average length 0.01. On the posterior border, incised decoration along the length of the bone comprising two groups of parallel lines and triglyph motif.
APPENDIX III

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